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THE NEW-YORK HISTORICAL SOCIETY

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PRESIDENT BEEKMAN AND THE HONORABLE GROVER WHALEN

At the preview of the Society's exhibition:
"Golden Anniversary of Greater New York"
Dexter Hall, October 7, 1947

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GREATER NEW YORK'S FIRST BIRTHDAY*

by CLEVELAND RODGERS and REBECCA B. RANKIN

EIGHTEEN NINETY-EIGHT, the year Greater New York was born, had a quiet beginning. Breathless from exertions in the cause of progress, the dying century seemed tired and ready to expire without more ado. Phrase-makers have since translated *fin de siècle* into the "Gay Nineties" or the "Mauve Decade." In New York the period was quite comfortable and pleasant for many people, and everyone liked the ostentation.

* This article is to form chapter eleven and part of chapter twelve of *New York: The World's Capital City; Its Development and Contributions to Progress*, by Cleveland Rodgers, City Planning Commissioner, and Rebecca B. Rankin, New York's capable Municipal Reference Librarian. This important, readable, and authoritative work, which is to be published in the spring of 1948 by Harper and Brothers, is the first volume to give historical interpretation to the salient facts of our history rather than to record, merely, the disconnected antiquarian events of our municipal growth. It shows how the bewildering and intricate problems of today are being met and is the first volume to explain how and why New York reached its outstanding position as The World's Capital City. Every citizen of New York should read it and thousands of readers beyond our borders will find it of absorbing interest.
—R.W. G.V.

In the world at large there was rather less turmoil than usual. The Greco-Turkish War was over, and the British had just celebrated the sixtieth anniversary of Queen Victoria's reign—the longest and most peaceful in English history. Russia had signed a sealing treaty with Japan; the United States and Great Britain were working on an arbitration treaty and had set up a commission to settle the Alaskan boundary dispute. Kaiser Wilhelm was building up a new Germany, and France was still absorbed in the Dreyfus case. The notorious General Weyler had been recalled from Cuba, the Spanish Cabinet had offered the Cubans a large measure of self-government, and the United States man-of-war *Maine* had been dispatched to Havana on a friendly mission.

All was serene in the United States. In Manhattan the police had just adopted the Bertillon system, but otherwise seemed to be making little progress in suppressing crime. Chief of Police Coulin had been accused of insubordination; forty-three policemen were up on charges; Thomas Hogan had escaped Blackwell's Island; Albert White, morgue keeper, was on trial for illegally disposing of dead bodies; the Manhattan Association of Ministers had vigorously assailed Rev. Dr. Lyman Abbott's views on the Bible; the Metropolitan Traction Company was indicted for operating "Dead Man's Curve" at Broadway and 14th Street. John D. Rockefeller had donated $500,000 to Baptist missionary societies; the new Madison Square Garden was having financial difficulties; Theodore Roosevelt had become Assistant Secretary of War; Grant's Tomb had been dedicated; work was progressing on the second East River bridge; Queen Liliuokalani of Hawaii was in New York on a visit; plans for remodelling City Hall were approved; and the first electric range was installed in Andrew Carnegie's mansion on Fifth Avenue.

The long fight over Consolidation was over and the decision had been accepted with good grace except by a few die-hards, mostly in Brooklyn, where a solemn ceremony was conducted in the City Hall to mark the passing of the City of Brooklyn.

The oration of the occasion, entitled "From Great to Greater," was delivered by St. Clair McKelway, editor of the *Brooklyn Eagle*, whose newspaper had led the fight against Consolidation.[1]

There was no comparable ceremony in New York celebrating the historic occasion. A group of citizens met at the Fifth Avenue Hotel on January 31, 1898, and launched a movement for an impressive public celebration of the event. May 4th, the supposed anniversary of the founding of New Amsterdam, was fixed as the date. The larger celebration was never held. On February 15th, the *Maine* was destroyed by an explosion in Havana harbor. We remembered the *Maine*, but the advent of Greater New York was forgotten.

Creation of Greater New York was the work of many men, extending over a long period and actuated by mixed motives. Some schemers sought political or material advantage from Consolidation, and much of the opposition was similarly motivated. But there were leaders of different caliber, arrayed on opposite sides. Having established a municipal government that was regarded as a model for the country, many high-minded Brooklynites were opposed to merging their city with New York and subjecting it to the control of the notoriously corrupt Tammany organization. Leaders in other communities in the area had the same fears. But a few men of vision early foresaw the future of the growing metropolis and sought to guide and facilitate its development. To them greater unity seemed essential and inevitable.

Such a man was Andrew Haswell Green. Born in Malden, Massachusetts, on October 6, 1820, of old New England stock, Green came to New York in 1835 and got a job as errand boy in a store. At nineteen he began to study law. From the first he took

[1] The *Eagle*, along with several other publications, was to be designated as the recipient of legal City advertising. This indefensible arrangement was embedded in the revised charter and the "pap" continued to flow until the new charter, adopted in 1936, became operative. In justice to the *Eagle* it should be recorded that its management opposed retention of these provisions in the new charter.

a lively interest in public affairs. He was sworn in as an attorney in 1846 and formed a close personal and political relationship with Samuel J. Tilden, became a school commissioner, then a member and later president of the Board of Education. Green was particularly interested in school finances and taxes, and early sought more State aid for city schools. Public confidence in him increased and his civic interests broadened as he gave more and more time to civic problems.[2]

Andrew H. Green's most important single public contribution was the creation of Central Park. The commissioners who drew up the street plan of 1811 were convinced that, with rivers on both sides, New York need not waste land on parks. This mistake was early recognized, and agitation for a great new city park was started in 1850 by Andrew J. Downing in *The Horticulturist*. The following year Mayor Kingsland advocated a park reservation north of City Hall and an enabling act of July 11, 1851, authorized the acquisition of a tract known as Jones Woods on the East River, from 66th to 75th Streets. Opposition to this location helped to crystallize sentiment in favor of the Central Park site.

The Council, on June 8, 1853, accordingly asked the Legislature to authorize the opening of a park bounded by Fifth and Eighth Avenues, and 63rd and 100th Streets. With fine impartiality, the Legislature passed two laws, one reviving the Jones Woods Act for the East River site, the other providing for a park between Fifth and Eighth Avenues from 59th to 106th Streets. The Jones' Woods Act was repealed the next year.[3]

The Common Council named Mayor Fernando Wood and Street Commissioner Joseph S. Taylor commissioners for Central Park and appropriated over $5,000,000 for the improvement

[2] For this résumé of Mr. Green's life and work the authors are indebted to *The Life and Services of Andrew Haswell Green* by John Foord (New York Doubleday-Page Company, 1913).

[3] One objection to the East River location was that it might incite crime, since it would be easy to push people, or bodies, into the deep swift current.

Courtesy of The American Scenic and Historic Preservation Society

ANDREW HASWELL GREEN (1820–1903)
"The Father of Greater New York"

Fernando Wood was notoriously corrupt, as was most of the local government. Conditions in the City had become so bad that the Legislature began to curtail the powers of the local authorities. In 1857 a law was passed creating a Board of Commissioners of eleven persons to regulate and govern Central Park. Andrew H. Green was a member of this first Board, and first served as treasurer. Within a year he was president of the Board. By this time it was apparent that directing the park work was a full-time job. Green was made Park Comptroller in 1859 and for over ten years directed the Park's construction. His subsequent interest in public improvements grew out of his experience in park development. Through his initiative and insistence, Seventh Avenue was widened to 150 feet as a shaded driveway and promenade from 46th Street, providing access to Central Park, and north of the Park it was developed as an unobstructed avenue which with Broadway would reach from the Battery to the free bridge over the Harlem River at McComb's Dam, leading to country roads in Westchester. Under Green, the Park Commission gained such public confidence that its powers were extended. He was authorized to lay out the northern end of Manhattan Island; to survey and lay out the lower part of Westchester County; to devise plans for the improvement of Harlem River and Spuyten Duyvil Creek, and the construction of bridges over these streams; to establish bulkhead lines on the North River, north of 55th Street; and to survey and lay out the undeveloped portion of the Island west of Eighth Avenue and south of 155th Street.

During August and September, 1868, Green went abroad to study parks and other features of European cities. Paris, London, Berlin, and other expanding cities were being replanned. Yet none was growing faster than New York. Green returned with plenty of ideas, but encountered formidable opposition. "Boss" Tweed was operating in Albany as well as in New York and the so-called "Tweed Charter" of 1870 took control of Central

Park away from the then Park Commissioners. Green was appointed treasurer of the new Board of Commissioners, but Peter B. Sweeney, Tweed's lieutenant, became president of the Board. Sweeney had also been to Paris and learned of the immense profits to be made from public improvements. Green resigned as treasurer within a month but remained a member of the Board till 1873.

When the Tweed Ring was thrown out of office in 1871, Green became acting City Comptroller. In this position he was able to frustrate politicians and speculators. The original estimated cost of Riverside Drive was $1,400,000 but the Tweed gang bought up the land in advance and ran the cost up to $6,000,000. Green refused to pay money to the grafters and resisted efforts to oust him. In its fight against Tweed, the *New York Times* backed Green and wanted him to run for Mayor. He declined because he did not wish to injure the chances of his friend Tilden who was the Democratic candidate for the Presidency.

After leaving the Board of Commissioners for Central Park, Green organized and promoted the movement for the Metropolitan Museum of Art, the American Museum of Natural History, and the New York Zoological Garden, but his main interest was in unifying the sprawling metropolitan area. In a communication to William A. Booth in September 1874, Green reviewed the status of city improvements and urged consideration of projects to serve a larger area than Manhattan Island. His report in 1868 had emphasized that the City of New York had originally extended to the low-water mark on opposite shores. New York owned the waterfront in Brooklyn and controlled the ferries, and there were many disputes with New Jersey and Westchester.

The powers of the Police and Health Boards had been extended to cover Westchester, Kings, and Richmond Counties, but the police had to enforce different excise regulations at the different ends of the Harlem River bridges. An essential part

of the plans of the Board of Commissioners of Central Park was the incorporation of the lower part of Westchester, including Morrisania, West Farms, Kingsbridge, and Fordham. This was done in 1874, adding 12,500 acres to 14,000 acres of the City of New York. This was the first concrete step toward expansion, but communications were poor. Green repeatedly urged more bridges and tunnels over and under the Harlem and East Rivers, and continuous roads into adjacent territory.

As early as 1868 Green had declared that the political union of Brooklyn and New York was inevitable. Long before Brooklyn Bridge was opened, Green was urging more East River bridges. He was not the originator of the idea of Consolidation, but he was its most persistent and effective advocate. He not only argued for the Consolidation; he worked out the details, mapped the strategy, and battled increasingly to overcome the obstacles.

Brooklyn was a separate city and had absorbed Williamsburgh and Bushwick in 1856 but there was no marked opposition there to the Metropolitan Police Act, the Excise Act, and similar legislation relating to the Fire and Health Departments of New York and Brooklyn adopted in 1857. In fact, Cyrus P. Smith, a State senator from Kings County, introduced a bill aimed at Consolidation in 1856. However, the Tweed Charter of 1870, restoring separate police and other services to the two cities, was a new obstacle disguised as a home-rule measure.

In 1868, Green had directed attention in his report to the important subject of bringing the City of New York, Kings and Richmond Counties, and parts of Westchester and Queens Counties, including the various suburbs of the City within a certain radial distance from the center, under one common municipal government, to be arranged in departments, under a single executive head.

At first, Green confined his arguments to the need for joint action to secure improvements that would benefit the entire

metropolitan area. He did not emphasize the political aspects and proposed that at the outset only a few existing officials be disturbed. He realized that the process of unification would be a long one, and would require a lot of education.

Improved transportation was the great need of the times. Brooklyn Bridge was under construction. It was not until 1883 that this structure was opened (on Queen Victoria's Birthday, which caused the Irish to boycott the celebration). By that time Brooklyn had 599,495 inhabitants and New York's population was 1,164,673. Brooklyn Bridge, by physically uniting the two principal communities, did more than anything else to make Consolidation inevitable. But by bringing about a tremendous increase in Brooklyn's population the bridge also intensified the rivalry between the two cities and made political union more difficult.

A second East River bridge was being planned by the time Brooklyn Bridge was opened. Long Island City and Richmond were demanding more and better ferries. More bridges over the Harlem River were needed and all sections clamored for more highways and other improvements. The rapid growth of population, and the development of various means of transportation, including elevated railroads, strengthened Green's conviction that the only solution of the problems of the New York district was Consolidation. In 1889 he prepared a bill that was introduced in the Assembly by Ernest H. Crosley calling for a commission to study and report on Consolidation. The bill passed the Assembly but was defeated in the Senate largely through the efforts of Brooklyn opponents. In 1890 Green addressed a memorial to the Legislature that was a model of its kind, marshalling all the arguments in favor of Consolidation.

Largely as a result of Green's efforts, the Legislature passed and Governor David B. Hill signed on May 8, 1890, "An act to create a Commission to inquire into the expediency of consolidating the various municipalities in the State of New York occupy-

ing the several islands in the harbor of New York."[4] Green became a member of this Commission and was elected its president. The Commission unanimously decided to recommend Consolidation and on March 22, 1891, Green was requested to prepare a bill, which was introduced in both chambers on April 7, 1891, but made no progress. On January 1, 1892, the Commission again presented a bill providing for Consolidation. This bill, like its predecessor, met with turbulent opposition and was tabled.

Undeterred, Green and the Commission continued to hold meetings, combat opposition, and win supporters. Much of the opposition came from office-holding politicians in Brooklyn, but counter-measures were adopted. The Consolidation League formed in Brooklyn in 1893 helped elect some senators and assemblymen favorable to Consolidation. The Commission had prepared for introduction in 1892 a bill providing for a referendum on the desirability of Consolidation. The bill was defeated, but it was reintroduced under more favorable conditions, passed, and signed by Governor Roswell P. Flower. The referendum was held on November 6, 1894.

An address signed by Green as president, and J. S. T. Stranahan, of Brooklyn, as vice-president, was a stirring appeal to voters. After explaining the purposes and advantages of unification the address declared: "The name of a great city is a tower of strength. There is no good reason why this great community should not have the benefit of such prestige. Magnitude is not a thing of vapory dimensions, but a solid, substantial and a determining factor, of which it would be folly to deny ourselves the advantage in important issues."

The referendum in 1894 was merely an expression of opinion, but it is revealing in connection with the final act of Consolidation. Unification was more than a merging of existing units. It was expansion planned on a grand scale. That the possibilities and practical political limits were carefully calculated is shown by the vote. New York's population was spreading northward at a

[4] Chapter 311, Laws of 1890.

rapid rate and lower Westchester, including the towns of Eastchester, Pelham, and Westchester, as well as the villages of Wakefield, Eastchester, and Williamsbridge, were annexed in 1895, adding 13,500 acres to New York City. Yonkers and Mount Vernon were not so closely linked with Manhattan, nor were Flushing, Jamaica, and the scattered settlements in Queens. That the boundaries of Greater New York generally conformed to the will of a majority of the voters in the large area at that time is indicated by the vote in the referendum, which was as follows:

New York, for 96,938, against 59,959; Kings, for 64,744, against 64,467; Queens, for 7,712, against 4,741; Richmond, for 5,531, against 1,505; Mount Vernon, for 833, against 1,603; Eastchester, for 620, against 621; Pelham, for 261, against 153.

Within these areas the only districts voting against Consolidation were Mount Vernon, the town of Westchester, and the Township of Flushing, in Queens. Brooklyn, exclusive of the towns annexed five months prior to the election, voted against Consolidation by a majority of 1,034. The older part of Brooklyn and Flushing were the only segments to have political unification forced upon them.[5]

While the referendum was favorable to Consolidation, the terms of political unification were difficult to define. An area of 300 square miles was affected. In Brooklyn alone there were over 40 tax rates, with a city and county debt. It would take time to unscramble the intricate financial puzzles, and all sections were clamoring for improvements. The first bill to create a commission to draft a charter failed to pass in 1895, but on January 9, 1896, a resolution was introduced by Senator Clarence Lexow, authorizing the Senate and Assembly Committees on Affairs of Cities jointly to inquire into the matter. This joint committee recommended a Consolidation bill providing for the appointment

[5] Not all of Queens County was included. Oyster Bay, Rockville Centre, and Sea Cliff were consolidated into Nassau County on January 1, 1899. Bronx County was erected out of New York County on January 1, 1914. All that part of Westchester included in the Commission's plan was annexed to New York in 1895.

GREATER NEW YORK MEDAL

(Designed, 1898, for presentation in gold to Andrew H. Green)

This silver medal was presented in 1906
by the American Scenic and Historic Preservation Society
to the Honorable Clarence Lexow

Gift of his son, Mr. Morton Lexow, 1947

by the Governor of a Commission of 15 members to draft a charter. This bill was passed in March, 1896, and Green was named president of the Commission by Governor Morton.

The Charter drafted by this Commission was presented to the Legislature on February 19, 1897, and was passed on April 13th. It became a law with Governor Morton's signature on May 4, 1897.[6]

Andrew Green's death was one of the most shocking incidents of its kind in the annals of the City. On November 13, 1903, as he was about to enter his home on Park Avenue, Green, then 84 years of age, was shot and killed by Cornelius Williams, a demented colored man.[7]

[6] Although the larger celebration planned to commemorate the creation of Greater New York was never held, one part of the program was performed at a special meeting in the Chamber of the Board of Alderman where Andrew H. Green was presented with a medal in recognition of his services in bringing about Consolidation.

[7] Williams is supposed to have mistaken Green for John R. Platt, who had made a fortune in the glass business and had lavished some $700,000 on an attractive mulatto.

William T. Strong, New York's last Mayor before Consolidation, gave the city one of the ablest administrations it had ever had. Theodore Roosevelt was his Police Commissioner, and Colonel George E. Waring, Jr., was head of the Street Cleaning Department. That such an administration so quickly lost favor was attributed in part to its strict enforcement of drastic laws against Sunday liquor-selling. Opposition to the reformers was intensified by their machinations at Albany. Aided by Republicans, legislation had been passed changing mayoralty elections to off-years. This gave Mayor Strong an extra year in office and was supposed to strengthen Republicans in the City. The Greater New York Act was also expected to help Republicans since Brooklyn, Queens, and Richmond were normally Republican.

Tammany Hall was not in favor of Consolidation, but Boss Platt had the votes in Albany. The Charter of 1897 would give the next mayor more power over Greater New York than any mayor had ever had, besides the huge patronage and other opportunities. This was the situation when William C. Whitney and Hugh J. Grant visited Croker, who had been abroad for three years, and induced him to return to lead Tammany. Croker arrived in New York in September, 1897, and quickly took over the reins at Tammany Hall, on the eve of the momentous election.

As Tammany's candidate for Mayor, Croker named Judge Robert Van Wyck, member of an old Dutch family, who had an undistinguished record but was a faithful organization man. The Citizens' Union Fusion candidate was Seth Low, then president of Columbia University. Low was a Republican who had served as Fusion mayor of Brooklyn in 1892–95. The Republican politicians, distrustful of Low, named Benjamin F. Tracy as

woman named Hannah Elias. Williams was looking for this woman when he committed the murder for which he was sent to Mateawan as criminally insane. Hannah Elias, who never knew Mr. Green, was later arrested on complaint of Platt, charged with extortion. The Court of Appeals permitted her to retain $684,000 given her by Platt, which she is said to have increased by shrewd investments. The woman disappeared from New York in 1917.

their candidate. The fourth candidate was Henry George, single-taxer, who had the support of the "Jeffersonian Democrats," made up of Laborites and Bryan Democrats.

It was a sensational campaign. Asa Bird Gardiner, the Tammany candidate for District Attorney in New York County, coined the slogan: "To Hell With Reform!" which became the rallying cry of the Democratic organization. Because of the split in the Democratic ranks, Henry George seemed to have a good chance of winning, but died suddenly in the midst of the campaign and was replaced by his son. Seth Low was not a dramatic campaigner and the Republican machine lacked enthusiasm for him. Van Wyck won by a vote of 233,997. Low received 151,540; Tracy, 101,864; and George, 21,693.

Tammany celebrated its victory in riotous fashion, the night-long parades changing the refrain to: "Well, well, well! Reform has gone to Hell!" Van Wyck, who was to rule Greater New York for four years, promptly announced that he would "put none but Democrats on guard," and he and Croker established ostentatious headquarters in Lakewood, New Jersey, to decide what Democrats were to be selected as guards of Tammany's interests. While abroad, Croker had acquired a style that amazed his cohorts. Evening dress was mandatory at the Lakewood dinners, and the Democratic Club replaced Tammany Hall as Croker's headquarters for holding court.[8]

Croker did not attend the Van Wyck inaugural, but arranged a banquet on Jefferson's Birthday in 1899 to celebrate the victory. The Metropolitan Opera House was taken over for the affair and transformed into a tiered banquet hall. There were 32 tables on the main floor; 39th and 40th Streets were closed and covers for 1,200 dinners were laid in the open. About ten thousand quarts of wine, including 3,000 quarts of champagne, were consumed.

New York, under Van Wyck, became a wide-open town.

[8] *Master of Manhattan, The Life of Richard Croker*, by Lothrop Stoddard (New York: Longmans Green and Company, 1931).

MONTAGE OF NEWSPAPER STORIES OF THE CONSOLIDATION
The New York Herald, January 1, 1898

William S. Devery, as Chief of Police, took over the vice graft; Tim Sullivan was more particularly interested in gambling, but the lesser leaders and office-holders found other fields for profitable operations. Croker himself went after bigger game in Wall Street and at Albany.

It is ironic that Little Old New York, which had contributed so much to political liberty, ended its existence in such an orgy of political degradation. But there was another side to the picture. The old town was to become absorbed in the larger community which it had created. There had not been a diminution of civic virtue, it had merely spread over a larger area. The Greater City was to have its own scandals, but in the evolution of the democratic process there was to be a steady improvement in local government.

RECOLLECTIONS OF NORTHERN MANHATTAN

by WILLIAM L. CALVER*

BACK IN THE early 1880's when the writer first became familiar with that section of Manhattan Island known as "Inwood," one could still meet farmers who allegedly "had not been down to New York for the past twenty-five years." Had such a rustic made the pilgrimage then, he would have found great changes to the southward—that Yorkville, for instance, had gotten to be as big as Harlem. Since then, even greater changes have transformed Inwood itself.

The name of "Inwood," suggesting the ultra-rural character of the area, was bestowed upon it in the 1860's by a venerable clerk of one of our courts—so he told us himself—to encourage its settlement by nature-lovers, though as the City expanded the appellation became anathema to the promoters of real estate. Prior to that, the area bordering the present Dyckman Street was called "Tubby Hook," while in Revolutionary days all of the northern end of the Island was known as "Kingsbridge"—a name now confined to the settlement contiguous to the old bridge on its northerly side. The name "Dyckman Street" appears to be of recent origin,[1] for three-score years ago the name "Inwood Street" applied to it, while in remoter days it was referred to as the "Tubby Hook Landing Road." Oldtimers will recall that the appendix "Landing" went with Hudson River

* Mr. Calver (1859–1940), a life member of The New-York Historical Society and chairman of its Field Exploration Committee, wrote the following article in March 1932. (Edited and annotated by C. E. B.) A map showing the places mentioned appears on page 32.

[1] The name "Inwood Street" was changed to "Dyckman Street" in 1888 (Stokes, *Icon.*, III, 1003). However, maps of considerably earlier date already designate that portion of the Street extending southeastward from Kingsbridge Road as "Dyckman," retaining "Inwood" for the portion of the Street between Kingsbridge Road and the Hudson at "Tubby Hook Landing."

ELWOOD STREET AND NAGLE AVENUE, 1897
Photograph by James Reuel Smith

shore-village appellations as a relic of pre-railroad days when river traffic cut the big figure.

If our farmer of the 1880's had not been to town for many years, it should not be inferred that the town had not come to him. Peddlers from the City on their rounds northward along the old "Kingsbridge Road," now Broadway, reckoned on lessening their loads by the time they reached the bridge to the mainland. (That ancient structure we well remember. The waterway it spanned has long ceased to exist. The rival "Dyckman's Bridge" we photographed for the last time, just before its passing in 1911.) Peddler or no peddler, the oldtime resident of northern Manhattan did not suffer from want of wearing apparel, tinware, or trinkets, for Yonkers was (for those days) within easy walking distance and, before the coming of the

surface cars, much more accessible than the 125th Street district. Nor were peddlers the only visitors to this rustic region. In contrast to its daytime pastoral innocence, Inwood by night was far from safe during the '80's and early '90's. A chance-met pedestrian on Kingsbridge Road might be a resident abroad on legitimate business, but there was always the danger that northbound travellers were desperadoes fleeing from justice and southbound travellers culprits bent on hiding their identity or disposing of their spoils in the big City.

Kingsbridge Road was, of old, the single artery of travel north and south—in all respects a typically rural highway bordered by fenced-in areas with a scattering of farmhouses and taverns, some dating from the 18th century. The most interesting of these structures was the "Century House," built in 1735 and occupied until its destruction by fire in 1904. The Dyckman farmhouse, erected right after the Revolutionary War and once converted to use as a tavern, was for a while abandoned before its new lease on life in a restored condition in a City park at 203rd Street —an excellent example of an 18th-century Dutch farm dwelling. Somewhat more modern than the Dyckman was the "Black Horse Inn"—a landmark of our early days—which stood on the westerly side of Kingsbridge Road at its junction with the present drive and south of Dyckman Street. A journalist of the 1870's wrote that the Inn had been built in 1805 by one Henry Norman. When we knew the Black Horse it had long ceased to serve its original purpose of a road house, but it was occupied as a residence down to the close of the 19th century.

At the present junction of Nagle Avenue and Broadway, a small ancient dwelling, just east of Kingsbridge Road and backed by a stretch of farmland and an orchard, became visible from Fort George about 1891 when the post-Revolutionary growth of oak trees covering the westerly side of Laurel Hill (Fort George Hill) was cut away. About a hundred yards south of this little dwelling there stood a picturesque residence whose age and char-

acter entitle it to some consideration. John Sowerby, its occupant whose nonagenarian mother still lived with him in the early '90's, told us his forebears had said that the house was erected during the yellow-fever scare of 1798.[2] Perhaps it was. Mr. Sowerby asserted that his mother had witnessed the construction of the Black Horse Inn, but most interesting was his persistent reference to his locality as the "Barrier Gate," for he knew nothing of the barrier (or stockade) erected by the British across the roadway in 1779 to impede the possible irruption of an American force from the north, and the appellation had passed from general use for over a century. Remindful of that very barrier is a massive wrought-iron point—part of a *chevaux-de-frise*—found recently near the site of the British obstructions.[3]

In the days of our earlier scoutings about Inwood there stood by the roadway two of the ancient milestones; these were the 12th and the 13th—numbered to indicate the distance from "N. York." The 13th milestone, which stood on the west side of Kingsbridge Road, near the extreme north end of the Island, has disappeared, but the 12th milestone still remains—built into the retaining wall on the west side of Broadway at the Isham Park entrance. We were told that the stone originally stood at the 203d Street corner. The present pitted appearance of the stone is attributable to a shotgun charge fired by a hunter who wished to empty his piece on the return from a hunt.

[2] Cases of yellow fever first appeared in the City that summer toward the end of July. The disease was thought to have subsided shortly thereafter, but soon broke out again. On September 2d E. H. Smith, M.D., wrote to Dr. Mason Fitch Cogswell of Hartford in a letter now in the Society's possession: "Within the last week the greater part of Pearl St. from Wall to Cherry Sts. & the eastern part of the town has been evacuated." Dr. Smith felt that the people's alarm was out of all proportion to the danger involved, but he himself was dead before the month was out (obit. in the *New York Spectator* of September 22d as cited in Stokes' *Iconography*). The epidemic continued throughout the fall, with much speculation on the part of physicians as to the cause of the fever.

[3] The Society has a *chevaux-de-frise*, though one found on lower Manhattan, and recently there came to the Society the Reginald Pelham Bolton collection of Revolutionary War relics uncovered in forts and camp sites on Washington Heights. *Gift of the Washington Headquarters Association, Jumel Mansion, New York City, 1947.*

A hundred years after the close of the Revolutionary War the fields and heights of Inwood yet abounded with reminders of that struggle; and while it was not literally true, as Lossing has it, that there was scarcely a "rood of ground" thereabouts that was not "scarred by the intrencher's mattock,"[4] there were evidences on every hand of military occupation. Reminders innumerable of British military possession turned up when the soil of the fields was disturbed by tillage or was loosened by the frost or rains. In the course of repeated visits, in season and out of season, we[5] gathered these mementoes, retrieved inscribed bits of accoutrements traceable to each and every corps of the enemy serving at New York, and ultimately located and explored three camp sites distinctly British and one unmistakably Hessian. The British sites were: (1) the camp on the northerly side of Nagle Avenue at its junction with Broadway; (2) a camping place on the west bank of the Harlem River on the line of 201st Street; and (3) an extensive "hut camp" at Payson and Seaman Avenues in the vicinity of 203d Street, west of Broadway. The Hessian camp was that of the *Leib* (or "Body") Regiment, located at Arden and Thayer Streets, east of Broadway. Other camps discovered were at Fort George, at 192d Street and Audubon Avenue, and at Fort Washington.[6]

In the 1890's a legitimate excuse for an Inwood boy's tardiness

[4] Benson J. Lossing, *The Pictorial Field-Book of the Revolution*, (New York: 1855), II, 623.

[5] In some instances the author's first person plural appears to be of the auctorial variety; in others, as here, to include his colleagues in exploration both before and after the formation in 1918 of the Society's Field Exploration Committee, the membership of which was: William L. Calver, *Chairman,* Samuel Verplanck Hoffman, *Vice-Chairman*, Reginald Pelham Bolton, *Secretary*, Alexander J. Wall, *Treasurer*, Charles M. Lefferts, William S. Thomas, John Ward Dunsmore, Charles H. Thurston, R. T. Webster, and Oscar T. Barck.

[6] For further descriptions and illustrations of the discoveries in the Inwood section by the Field Exploration Committee and, previous to its inception, by individuals who later became its members, see: *NYHS Quarterly Bulletin,* I, 46–7, 115–16; II, 39–42, 89–97, 130–36; III, 15–18, 82–88; IV, 71–3, 100–103; V, 13–18, 75–77; VII, 10–23, 44–59; VIII, 91–108; IX, 58–60; XII, 135–7; XIII, 87–110; XIV, 122–23; XV, 91–102; XVII, 3–16; NYHS *Annual Reports* for 1919–1937, and Reginald Pelham Bolton, *Relics of the Revolution* (New York: 1916).

FIREPLACE OF AN OFFICER'S HUT, BRITISH CAMP

Seaman Avenue at 204th Street

Uncovered by the Society's Field Exploration Committee, 1918

at the old Public School No. 52 on the east side of Broadway at Academy Street was that he had to drive the cows to pasture. That school building with its fourteen chimneys is still standing and still doing duty as a schoolhouse.[7]

The Kingsbridge, built towards the close of the 17th century and named for William III, and Dyckman's (or the "Free") Bridge, opened in 1759 to compete with Kingsbridge, both lost

[7] This schoolhouse (originally called Ward School No. 52) was opened April 22, 1858, on land presented to the City for the building by Isaac M. Dyckman, at a time when the nearest school was at 156th Street near Amsterdam Avenue. It was long known as "Mackean's Folly," after the commissioner who had secured the appropriation for its erection, because the pupils were too few to occupy more than the first floor. Inwood, was then the most sparsely settled portion of Manhattan and the school more like a country than a city school. The old building is still in use (1947), having been redesigned inside to accommodate the student shops and attached to the new building which houses the P.S. No. 52 classrooms.

their usefulness with the opening of the subway in 1907, though Dyckman's Bridge was not removed till 1911. The footbridge which spanned the Harlem between Inwood and Fordham at 207th Street, until channel-dredging for better access to the Ship Canal required its removal, was replaced in 1907 by the present structure which was floated down from its original site over the Ship Canal, on the line of Broadway, at 221st Street, to make way for the present two-story bridge there. The old footbridge had never more than a narrow pathway of planking, supported upon small piles barely high enough to clear floating ice at a very high tide. Boys used it as a bathing pier, and in the crabbing season pedestrians had to pick their way through crowds of crabbers. Toward the end of its career, it had become so delapidated that passengers whose urgent need caused them to venture upon it were forced to fill the gaps in the causeway as they went along, either with planks brought with them for that purpose or with planks taken from the section of the pathway they had already passed.[8]

The west bank of the Harlem River had many coves or inlets, one of which had been obliterated—probably in Colonial days—by the construction of a dike paralleling the river at 211st Street. Some thrifty Dutchman of the 17th century had, perhaps, by the erection of this embankment eliminated a goodly stretch of "waste land"—purely city-owned under the charter of 1686—and giving a look to his holdings remindful of the land from which he sprang.

In our early days the high ground bordering the Harlem north of 201st Street was referred to as "Huckleberry Island" from the huckleberries gathered there, though it had lost the insular

[8] This footbridge was erected about 1850 between Dyckman's meadow and Fordham Landing. The river was not more than nine feet deep at this point. It was a public bridge fitted with a draw for the passage of boats—particularly the Harlem River steamboats, after that line was established about 1855, whose terminal landing was at the "Century House." In later days the footbridge gave access to the railroad station at Fordham Landing. Though it was removed for channel-dredging to the Ship Canal, some of the piles on the Manhattan side remained for several years after the turn of the century. (Jenkins, *The Story of the Bronx*, New York, 1912, p. 207.)

character claimed for it by an old resident who asserted that he had once rowed around the "island" at a very high tide.

Into Sherman's Bay[9] (formerly "Half Kill") emptied Sherman's Creek (formerly "the Run"), which had its source west of Broadway just south of 181st Street and emptied into the bay at the present junction of Nagle Avenue and Dyckman Street. Previous to the filling in of Dyckman Street in 1892, in order to get from Fort George to the site of the present (I.R.T. Dyckman-Street) subway station, we had to cross the creek as far south as present Arden Street—and then use stepping-stones at times. On our way we gathered wild iris blooms at Thayer Street and Nagle Avenue near the mouth of the creek. In Revolutionary days the creek appears to have been navigable at times along the line of the present Nagle Avenue as far as Broadway, for it is recorded by von Krafft,[10] the young Hessian officer, that in July 1781 many pontoons were floated up from New York and placed in the "Line-barrier."

In 1890 the swamp lands, or cat-tail growth, extended in an irregular line from the junction of Nagle Avenue and Arden Street to the junction of Sherman Avenue and Dyckman Street; and the strip of swamp immediately north of a line extending from the present junction of Vermilye Avenue eastward to Post Avenue was cat-tail-covered in summer and resorted to as a skating-pond in winter. From Nagle Avenue nearly to the Harlem, the whole area between Dyckman Street and Sherman's Bay was salt meadow, as was the area on the north side of the Bay from Nagle Avenue to solid ground at "Bronson's Point" (so named from the inhabitants, father and son, of a barge stranded there—*i.e.*, on the bank of the Harlem just north of Sherman's Bay—who picked up a living selling clams and oysters

[9] Calver refers to the inlet which maps of the period designate as Sherman's Creek; he retains the name of Creek for the stream which emptied into this "Bay" near its inland extremity.

[10] "Journal of Lieutenant John Charles Philip von Krafft, of the Regiment von Bose, 1776–1784," in *Collections of the New-York Historical Society for the Year 1882* (pp. 1–201), p. 145.

to pleasure-seekers from the City). Through the last two decades of the 19th century a resident of Inwood, Charles Atkins, regularly harvested the salt hay from these meadows. Though now replaced by excelsior and other packing materials, salt hay used to be in universal demand for shipping crude pottery and other cheap, fragile products. For more than a decade after the marsh was filled in, marsh wrens nested and muskrats constructed their huts amongst the rushes on both sides of Dyckman Street between Nagle and Post Avenues.

At the southwest corner of Sherman Avenue and Dyckman Street there existed a half-forgotten Colonial burying-ground. The nearby discovery in 1890 of some fragments of an excellent quality of aboriginal pottery raised the question whether the rude headstones might mark an Indian burial plot but, though a dozen or more human skeletons exhumed by a local resident were believed to be Indian, some of the oldtime residents claimed relationship with them. The presence of a Charles II sixpence in one grave and iron nails in all was not conclusive, but two pairs of sleeve-links made of Spanish coins dated 1771 establish the character of the remains as being of whites. Probably the buttons were worn by a British officer—possibly a victim of the battle of Fort Washington in 1776. Such sleeve-links have been found on many British Revolutionary sites, for there appears to have been a vogue for coin-design buttons in 18th-century days.

A later burial plot named for the Nagle family existed at 212th Street until it was graded away in preparation of the area for the new subway shops and yard. In the '80's and '90's the plot was protected by a good fence and had all the appearance of a well-kept rural cemetery. Interments were made in the plot to about the turn of the century, but the new surface railways and subsequent subway line brought to Inwood a harum-scarum class of pleasure-seekers who overran the little plot, tore down the fences, and overthrew the memorial stones. Before the destruction was quite complete we got an indifferent sort of photograph

THE NAGLE OR CENTURY HOUSE, 1892
213th Street and Harlem River
Photograph by Edward Wenzel

of the already much-desecrated area and copies were made of all legible inscriptions upon the gravestones.

Before the 1903 grading of Tenth Avenue through upper Manhattan, amid a cluster of tall pear trees which stood on a knoll in the line of the Avenue at 212th Street, many rude and irregularly set stones projected from the ground. Tradition had it that these marked the graves of slaves. Our chance to verify or disprove this tradition came in March 1903 when the Tenth Avenue graders exhumed about thirty skeletons from the knoll. The skulls were pronounced by Dr. Hrdlicka, the eminent anthropologist, to be "purely African." The presence of nails and of brass pins which had left green stains upon the skulls indicated that the bodies had been dressed in shrouds and interred in wood boxes. The only other metallic object recovered was a brass brooch set off with brass and with blue glass beads. Since manumission of slaves in this State was legislated as early as 1785

and 1799, it is probable that the graves date from Colonial times when Provincial law provided not only for separate burial grounds for slaves but for extreme simplicity of ceremony in the burial.

The last crop of grain grown on Manhattan Island, though only intended for live stock, marked the end of an era in the Island's history in which grain and its products had cut an important figure. (The flour barrel found its place on the City seal in 1688; it is there yet.) We photographed this last grain field—then part of the Isham estate, formerly of the Nagle farm. After the passing of the Nagle residence (the "Century House") in 1904, our explorations of the sloping ground between the house-site and the Harlem River not only confirmed our guess that here would be found the discarded household equipment of the Nagles and mementoes of the British officers who probably occupied the house but led to a find conspicuous in the archaeology of the eastern United States. In 1907, barely exposed by grading of 214th Street near Tenth Avenue, and just safely below the plow line, we spotted a massive and complete specimen of an Iroquoian Indian jar, the finest yet discovered. Although the pot was nearly duplicated in its dimensions and symmetry by a similar find which we made at the opening of 231st Street, we believe our first great discovery will never be equalled. Probably at the departure of the last aborigines from Manhattan Island the jar had been buried on a camp site against the day when those poor exiles would return. That day, alas for them, never arrived. But the Indian cave or "rock shelter," now fortunately within the bounds of Inwood Hill Park, promises to be preserved as a memorial to the original occupants of Manhattan Island.

Only a few years have elapsed since the last cow was kept on northern Manhattan, but the last actual herds of that region appear in our photographs (1892) of the Inwood farmlands. The very last porker reared on the whole extent of Manhattan Island inhabited an old-fashioned sty back of the Isaac Dyckman house

on the site of the present "Baker Field" near Spuyten Duyvil Creek. Our photograph (1892) of this epoch-closing animal will recall to those who have scrutinized early drawings of New York street areas what a figure was cut by swine in the annals of Manhattan.[11]

When the ship canal was cut through, in 1885, from the Harlem to the Hudson to replace the unnavigable sinuosity and shallowness of Spuyten Duyvil Creek, two features of interest in natural history were disclosed: the extensive lamination of peaty vegetable matter to a considerable depth; and the exhuming of a mastodon's tusk (now in the American Museum of Natural History) from the bed of an ancient bog. Portions of the head of another mastodon were later excavated, during preparations for construction of an apartment house, from a bog on the north side of Dyckman Street at Seaman Avenue at a depth of twenty-one feet below the sidewalk. The tusks and skeletal remains of the mammoth still rest, perhaps, below the basement floor of No. 2 Seaman Avenue.

The name "Marble Hill" as applied to the extreme northern portion of Manhattan Island was derived from the character of its rock formation. A Revolutionary earthwork, known as "Fort Prince Charles," crowned the hill in a position to command the Kingsbridge. Though this area, bounded on the north by the old Spuyten Duyvil Creek (filled in in 1913), is still legally a part of the Borough of Manhattan, it was severed from the island by the ship canal in 1885.

In its passing from the rural to the urban we have witnessed the last appearance of certain forms of wild life on northern Manhattan: the probable last foxes (there were two in 1892—one minus a portion of his tail), the last mink (we have his hide), and possibly the last raccoon; yet wild rabbits still inhabit northern Manhattan and opossums have been seen at Kingsbridge and Fieldston within the past five years.

[11] The New-York Historical Society has these 1892 negatives. Gift of Mr. Calver.

NORTHERN MANHATTAN & MANOR OF FORDHAM

A Fordham Village
B Paparinimian Island
C The King's Bridge
D Marble Hill
E Dyckman's (Farmers') Bridge
F Spuyten Duyvil Creek
G Indian Cave
H Tubby Hook Landing
I Nagel's (Century) House
J Nagel Burying Ground
K Slave Burying Ground
L British Hut Camp
M Dyckman House
N Public School No. 52
O Footbridge to Fordham
P Bronson's Point
Q Sherman's Bay
R Fort Tryon
S Body Regiment
T Fort George
U Sowerby House
V Barrier Gate
W Fort Washington
X High Bridge
Y Washington Bridge
Z Harlem River*

* Dotted lines mark present Harlem banks and channel of Ship Canal.

THE FIRST REAL ESTATE DEVELOPMENT IN THE BRONX

by Harry C. W. Melick

THIS is a brief but authentic narrative of the first real estate development in what is now Bronx County. It was in 1668 that John Archer, a young man in his early thirties, sold his holdings in the Town of Westchester and removed to Spuyten Duyvil, near the present site of Kingsbridge, having purchased eighty acres of upland, thirty acres of meadow, and some swamp land from Elias Doughty at that place. Coming to America from Holland, Archer arrived at Westchester, following a brief career as a tobacco merchant in Virginia, when the town was a part of New Netherland and known to the Dutch as Oost-dorp. Here he established his residence and profited in business to the extent that he acquired the nickname "Coopal" [Buy-all] from the Dutch. While there he took time from his successful business ventures to marry Catherine Carles (or Careless), a young lady from Cambridge, England, the granddaughter of Thomas Newman, dean of the residents at Oost-dorp and a former magistrate of the place. During New Netherland days and for a few years thereafter, he signed his name as "Jan Arcer" and later, under the English, as "John Archer."[1]

[1] Fernow, ed., *The Records of New Amsterdam from 1653 to 1674* (New York: 1897), II, 411–15, 425; Paltsits, ed., *Minutes of the Executive Council of the Province of New York: Administration of Francis Lovelace 1668–1673* (Albany: 1910), I, 95–6 (hereafter cited as *Exec. Council Min. 1668–1673*); "Journal of Brian Nuton . . ." in *Documentary History of New-York* (quarto edition), III, 557–8; Records of the Reformed Dutch Church, New Amsterdam and New York, in the archives of the Collegiate Church, *Liber* A (in Dutch), p. 599; Huntington, *History of Stamford, Connecticut* (Stamford: 1868), p. 59; Stamford Town Records (MS. vol. 1, p. 77), printed in *American Genealogist*, X, 114; Hoadley, ed., *Records of the Colony or Jurisdiction of New Haven . . .* [1653–1665] (Hartford: 1858), pp. 486–7; Burgomasters and Schepens (MS. Minutes 1654–1660), II, 31, 66 (in City Clerk's Office, New York City); Minutes, Town Court of Oost-Dorp [East Town], 1657–1662, p. 9 (at The New-York Historical Society); "The Records of Walewyn

The property which he acquired at Spuyten Duyvil lay close to the "wading place" in the creek or kill then separating Manhattan Island from the mainland in The Bronx. It was a most desirable acquisition, as the most convenient route from the Island to Westchester and points in New England crossed his land. With the vision of a pioneer he doubtlessly sensed the possibilities, not only of rising land-values in the area of his purchase, but also of the profits which control of the highway might entail. Both considerations may have influenced him to obtain from Thomas Lambertsen and Joost Kockuyt the Jansen and Aertsen patent granted by Director General Kieft, of New Netherland, to a parcel of land on Manhattan Island lying opposite but somewhat to the south of that which he had purchased from Doughty. If he had in mind by this acquisition to control the traffic between Manhattan and Fordham—by the construction of a ferry or toll bridge across either Spuyten Duyvil Creek or the Harlem River—he failed to take into consideration the Town of New Harlem. This settlement not only enjoyed the advantages of being already the site of an operating ferry to the mainland but also claimed title to the very land covered by the Jansen and Aertsen patent and northward to Papiriniman by virtue of a later grant which it had received from Governor Nicolls. Nicolls had been persuaded by the officials of the town that a confirmation of the prior patent "might prove injurious" to it; also, that the consideration paid for it was small and too long an interval of time had elapsed without a settlement having been made on the land. Consequently, New Harlem soon filed charges with Governor Francis Lovelace and his Council

van der Veen," in Fernow, ed., *The Minutes of the Orphanmasters of New Amsterdam 1655–1663*, II (1907), 17, 34–36; Bill of Sale, John Archer to John and Timothy Winter, March 27, 1668, in Record of Deeds, in Record of [Westchester] Town Meetings 1665–1691 (at The New-York Historical Society); Records of the Town of Westchester, *Liber* 53, pp. 1, 25, 28, 33 (formerly Record of Deeds, Town of Westchester, 1665–1696, Vol. IV, 3, 25, 26, 33) (at Comptroller's Office, New York City).

against Archer, attacking his right to the land. In November 1668 the matter came before them, and it was decided that the Jansen and Aertsen patent had been forfeited by several acts of the Government and was no longer valid. Simultaneously an award of the land in controversy was made to the Town of New Harlem with the recommendation that it "pay y^e^ pretended Proprieto.^rs^" of the Kieft patent the sum they expended in acquiring it and that Archer be not prejudiced.[2]

Meanwhile, the latter had been actively engaged in establishing at his own expense a village on his property in The Bronx. Houses were built for prospective tenants and accommodations provided for the relief of travellers journeying to and from Manhattan Island. Land was laid out for "perpetuall Commons" and roads were constructed "convenient to the meadows Commons and water side." And then, as a finishing touch, Archer bestowed upon his development the name of Fordham. The spot chosen was ideally situated on high ground, and the "highway"—then known as the Westchester Path and later as Kingsbridge Road—ran through the center of the village. A short distance from the "wading place," it commanded a delightful view of the northern portion of Manhattan Island and the Palisades across the Hudson River.[3]

While work was under way at Fordham, Archer was negotiating with residents of New Harlem and other places for the purpose of securing desirable tenants. Then came the decision of the Governor and his Council voiding the Jansen and Aertsen patent and, no doubt, necessitating some change in Archer's plans. To forestall possible future surprises of like unpleasantness, he petitioned the Governor for permission to settle sixteen families

[2] *Exec. Council Min. 1668–1673*, I, 23–24, 204–5.

[3] Seymann, *Colonial Charters, Patents and Grants to the Communities Comprising the City of New York* (New York: 1939), p. 429; Bill of Sale, John Archer to Roger Barton, DEEDS, Bk. VI, 122 (Secretary of State, Albany); WESTCHESTER COUNTY DEEDS, *Liber* C, 68–70.

VILLAGE OF FORDHAM, 1669
MS Land Papers, I, 13
New York State Library

at Fordham. Permission was granted orally and confirmed in writing May 3, 1669.[4] Anticipating this confirmation, Archer, on February 12, 1669, leased a small parcel of land at Fordham to Kier Wolters and Peter Roeloff for a term of seven years, commencing as of September 20, 1668. The consideration named was a "fat fowl" to be paid annually, and the lease was conditioned, among other things, upon the lessees' improving and developing the land, by having it cleared, fenced, and put "under the plough" by the end of the term. At the same time the lessees were given the privilege of erecting buildings and fences for their own use, with the understanding that upon the termination of the lease they were to leave the premises in "good fence" and the houses and barns in tenantable order. And the lessor agreed to allow the lessees the use of five acres of salt meadow and as much fresh meadow as was apportioned to their parcel of land.[5]

Also on February 12th, Archer entered into a lease with Marcus du Sauchoy along modified lines. It covered so much of a designated piece of land as the lessee could clear and cultivate within four years from April 1, 1669, and it provided that he was to deliver to the lessor one half morgen [about one acre] of land "fit for the plough" and, upon surrendering the lease, to leave the land in "suitable fence"; while the lessor, on his part, agreed to

[4] *Exec. Council Min. 1668–1673*, I, 209–10.

[5] NEW HARLEM RECORDS (Dutch), Bk. II, 67; same in English translation, Bk. I 112–13. (Original and translation both in Manuscript Room, New York Public Library.)

provide the lessee with sufficient meadow for eight head of cattle, in addition to his "working cattle" and a "suitable dwelling house."[6]

Then, on May 1, 1669, there followed separate leases to Jan Pietersen Buys, Cornelis Adriance Viervant, Aert Pieterse, Jan Hendrick Boch, Jan Teunisz van Tilburg, Hendrick Kiersen, Louverens Ackerman, and Michael Bastiaensen. All of these leases were for five years and, while substantially along the same lines as those previously entered into by Archer, they differed from these instruments. Here, for the first time, there were leased designated houses in the Village of Fordham, and, in most instances, a specific amount of land for clearance and cultivation. The houses so leased were known as house lots and were numbered from one to ten, while the land to be tilled ranged from twenty to slightly over twenty-five acres.[7]

ARCHER BUYING FORDHAM
Mural by Joseph Seyfried
Keating Hall, Fordham Univ.

On December 5, 1669, the above were supplemented by leases to Kier Wolters and Marcus du Sauchoy. Both were for five years and each covered a house lot and twenty acres of land. Wolters obtained a house lot No. 5 and du Sauchoy No. 6. Later, other leases were made. A rough outline of the Village of Fordham as it existed in 1669, showing twelve houses, is still extant and on file at Albany.[8]

[6] *Ibid.*: (Dutch) Bk. II, 68–9; (English) Bk. I, 114–15.
[7] *Ibid.*: (Dutch) Bk. II, 70–76, 82–3, 95; (English) Bk. I, 115–121, 125–27, 134–37, 139.
[8] Ibid.: (Dutch) Bk. II, 82–3, Bk. III, 25–29; (English) Bk. I, 134–37, 171–75. (See reproduction of the Fordham Village plan opposite.)

Archer's efforts were crowned with success, and, as a result, he was probably led to undertake more elaborate plans. With the approval of Governor Lovelace, he succeeded in obtaining through purchase from the Indian owners, on September 28, 1669, a deed to a large tract of land in The Bronx containing approximately 3,900 acres. Included within this tract was his acreage at Fordham and land bordering thereon. The northern boundary began on the west at Maskota [sometimes "Muscoota"] Kill, probably in the vicinity of the present Broadway and West 238th Street, and ran southwestward along the kill on the west side of the "island" or neck of land then known as Papiriniman, until it reached "ye Place where Harlem Kill & Hudsons River meet together (i.e., at Spuyten Duyvil Creek), and then along the Harlem to a spring or fountain a short distance below the site of High Bridge. From there it extended eastward to the Bronx River, then northward along that river to a point thereon slightly above the site of old Williams Bridge and the present Gun Hill Road; then finally west-northwest to the point or place of beginning.[9]

In the month of July preceding Archer's purchase from the Indians, and again in September, the Governor contracted with Johannes Verveelen, of New Harlem, for the establishment of a ferry at Spuyten Duyvil between the Island of Manhattan and "the new village called Fordham." Verveelen was allotted the use of the "island" of Papiriniman for a term of eleven years, commencing November 1, 1669, and was required, among other things, to pay a third of the cost of construction of a bridge from Papiriniman "over the meadow ground" to Fordham, the re-

[9] *Exec. Council Min. 1668–1673*, I, 212–14, 216–17; Seymann, *op. cit.*, 426–7. The author is fully aware that the boundaries of Archer's patent as here given overlap the claims of others, and that other authors have given the acreage of Fordham Manor variously as 1250 to 1253. However, original surveys in the possession of the Ministers, Elders and Deacons of the Reformed Protestant Dutch Church of the City of New York, as well as the documents cited in the author's nearly-completed manuscript "The Manor of Fordham and Its Founder," support the statement of acreage as here given.

mainder to be borne by that community. Thus, while Archer was frustrated in what may have been one purpose in acquiring the Jansen and Aertsen patent, the Governor followed through by adopting the idea for the benefit of the Province. The building of this ferry was most advantageous to the inhabitants of Fordham. While not objecting to its construction, Archer was greatly displeased with Verveelen's occupancy of Papiriniman. This land he claimed through his purchase from the Indian proprietors. As a result, long and bitter litigation between him and Verveelen followed, finally terminating in the government's buying the land from Archer for a "Certaine Sume of Money."[10]

The settlement of the various families at Spuyten Duyvil not only marked the birth of the Village of Fordham but the inception and completion as well of the first real estate development on a large scale in the present Borough of The Bronx. What occurred then was unusual—today, commonplace. This development, however, was merely the prelude to a much larger project on Archer's part. In 1671 he obtained from Governor Lovelace a royal patent in which all the land embraced within his Indian deed was incorporated into the Manor of Fordham, and he became the first lord of the first manor established under the English in the Province of New York.[11] But then—that is another story.

[10] *Exec. Council Min. 1668–1673,* I, 220–21, 223–29; Riker, *Revised History of Harlem. . . .* (New York: 1904), pp. 254–5; Westchester County Deeds, *Liber* A, 25–26 (Register's Office, White Plains).

[11] Seymann, *op. cit.,* 428–31.

A MUSKET FROM BATTERY PARK

by Richard J. Koke

THE 18th-century flintlock musket shown herewith, now in the Society's collection, was recovered by a steam shovel in 1946 from the mud in Battery Park while excavating for the new Battery-Brooklyn Tunnel. This gun was purchased at the time of recovery by a passer-by from a workman for twenty-five cents, and was then presented to Captain Herbert H. Perham, of the United States Coast Guard, Retired. Captain Perham, a well-known gun collector, donated it to the Society in October 1947.

The unearthing of ancient objects in downtown New York always offers material for speculation. The Society has in its possession many relics—rum bottles, pewter mugs and plates, spoons, buttons, and cannon balls—found in excavations on lower Manhattan Island. Though the wood of the gunstock is rotted, the weapon is still in fine preservation after its long underground residence. About twelve inches of the forepart of the barrel has long since rusted away. The ramrod pipes, trigger, and trigger guard are gone. The butt and stock plates have disappeared, but their impress is still visible in the wood. However, the lock plate, with its delicate gooseneck hammer, flash pan, frizzen, and frizzen spring, is intact, though its rusted condition makes positive identification difficult.

A very interesting feature connected with the weapon is that, when found, the hammer was cocked and the gun was loaded

with a charge consisting of about five fingers of black powder, a musket ball, seven buckshot, and a wad. When the charge was drawn by Captain Perham, the powder still ignited.

Only conjecture can surmise under what condition the gun was deposited in the water which lay off the Battery fortifications. During the 18th and well into the 19th century, the area covered by Battery Park was under water. The discovery of the gun in the mud, in addition to the type of firearm, indicates that it sank into the silt when the section was still under water. Its loaded condition, ready for firing, indicates that it was probably lost unintentionally and under duress. British and Provincial troops were stationed in nearby Fort George and along the Battery harbor defenses throughout the 18th century. During the first two years of the American Revolution considerable military activity centered around this point.

On the night of August 23, 1775, for instance, the New York militia began the removal of twenty-one cannon from the Battery to the Commons. Two barges from His Majesty's Ship *Asia*, then lying in the harbor, approached the shore to observe what was going on and, no doubt, rowed across the area where the gun was found. They were within gun-range of the shore. The British tars and the American militiamen exchanged shots, which resulted in the death of one man and the wounding of several others in the boats. Could the gun have been lost on this occasion?

BOOK REVIEWS AND NOTICES

Dr. Samuel Gutherie: Discoverer of Chloroform; Manufacturer of Percussion Pellets; Industrial Chemist (1782–1848). By Jesse Randolph Pawling, M.D. (Watertown, N. Y.: Brewster Press, 1947. 123 pages, illus. $3.50.)

The year 1947 is the centennial anniversary of the first use of chloroform as a general anesthetic. It is to Sir James Young Simpson of Edinburgh that the credit has been given for the introduction of this drug as a means of producing unconsciousness during surgical operations and for deadening the pangs of childbirth. Though most everyone has heard of this famous Scotsman and his difficulties in introducing the use of chloroform for giving relief to women during labor, it seems safe to say that but a very few persons have been told the story of the discovery of this drug, which occurred sixteen years earlier.

There were three contenders for the honor of having made this discovery. Justus von Liebig, the noted German organic chemist, known to the world as the father of agricultural chemistry, should be mentioned first, as he was recognized during many years as the discoverer. At the same time, there was the French chemist, Soubeiran, who claimed priority for the discovery. Today, however, the credit for having first compounded chloroform is generally given to Samuel Gutherie of Sackets Harbor, New York. The German and the French chemist made their discoveries known in November 1831 and January 1834, respectively, but we are told by the author of this book:

> In short, it can be definitely stated that Dr. Gutherie sent in for publication about July 1, 1831, a discovery made as early as February of that year. It can, therefore, be accepted as proved that he was the original discoverer of chloroform.

It is of this pioneer physician and chemist that Jessie Randolph Pawling of Watertown, New York, has written a most interesting and apparently accurate *Life*, telling in narrative form of the character of the man, his environments, and his accomplishments.

Samuel Gutherie was born in a small town in the central part of Massachusetts, soon after the close of the Revolution, of parents of but one generation removed from Scotland. He began the study of medicine under the supervision of his father, the general medical practitioner of Brimfield. Later he attended lectures at the College of Physicians and Surgeons in New York City and, after having served in the army at the Second Battle of Sackets Harbor, spent several months at the University of Pennsylvania. A few years later he returned to Sackets Harbor to live, and purchased a farm just outside of the town which was then an impor-

tant inland port. On this farm Gutherie constructed, among other buildings, one to be used by him as a laboratory and workshop; for the author informs us: "We give him the title of 'doctor,' which he deserves; we ought to think of him, however, as a manufacturer and chemist—a pioneer who was first of all a man of business."

To provide an income until his practice or business increased, the new arrival commenced to prepare and articulate bones, gathered it is said from neighboring cemeteries, in manufacturing skeletons which were sold to medical schools. It was not long after the laboratory was completed that this persistent, industrious, young man, a backwoods pioneer in science, commenced to do some experimentation with gunpowder, which soon resulted in the production of pellets of percussion powder, which were sold by him to be used as primers in muskets and shotguns to replace the flint lock. It should be stated that Samuel Gutherie at no time claimed that he had invented the percussion cap, although it has been erroneously stated that he did. He continued manufacturing these pellets of percussion powder during the remaining years of his life. Among other investigations, Gutherie attempted to make molasses from potato starch, with, however, little success.

Having become intrigued, on reading the remarks of Professor Silliman of Yale, in his *Elements of Chemistry*, on "Dutch liquid" or, as it was known to the chemist of that day, chloric ether, Samuel Gutherie sought to find a simple way of preparing it. In this manner he made a discovery which was described in a local paper as follows:

> With whiskey to the amount of two gallons he purchased at the tavern, Dr. Gutherie added three pounds of chlorinated lime he had been using as a disinfectant round the henhouse.
>
> Great fortitude and self-denial on Dr. Gutherie's part were necessary, it is said, before he could bring himself to the point of consenting to spoil so much excellent whiskey by adding all the abominable old lime to it. But resistance and courage won. "I would never risk it, Sam," said Fernando Jones, who stood near him watching developments, "You'll rue this day as long as you live!" That was in the spring of 1831. . . .

But in spite of Fernando Jones and his scruples and misgivings, the lime was added and the result was chloroform. Later, after the mixture was distilled, the Doctor named the distillate chloric ether, little knowing that he had discovered an entirely new drug. This soon became locally known as "Doctor Gutherie's sweet whiskey," and it is said that many experiments were made on cats and on willing human beings. Dr. Gutherie wrote to Professor Silliman: "From the invariably agreeable effect of it on persons in health, and the deliciousness of its flavor, it would seem to promise much as a safe, quick, energetic, palatable stimulus." It was not until a year later that Dumas, the French chemist, "de-

termined the exact chemical nature of 'chloric ether' . . . and named it chloroform."

This short outline of this engaging book is given merely as an example of what may be found between its covers. Dr. Pawling evidently did a great deal of research into the life of Samuel Gutherie as well as into the history of the community in which he lived, before attempting to place his thoughts upon paper. The statements made by the author seem to be well backed by facts that have been carefully gathered from the local papers of the time as well as from legal documents and from such scientific publications as were then published.

Besides the narrative there are copious notes to be found for the student to consult as well as an appendix in which are reproduced Dr. Gutherie's reports as published in the *American Journal of Science and Arts*.

The format of this small volume is attractive and pleasing. The illustrations taken from old prints and photographs are well reproduced. The end papers are printed with reproductions of the Sackets Harbor local paper.

This biography of Dr. Samuel Gutherie is to be recommended to the historian, whether he be physician or layman, as well as anyone who may wish to learn of the ingenuity and skill shown by one of the many pioneers in the field of science during the early years of our nation—men who, though possessing little education and no equipment, nevertheless blazed a trail which later assisted others to make great discoveries.

The New-York Historical Society FENWICK BEEKMAN, M.D.

Thurlow Weed, Wizard of the Lobby. By GLYNDON G. VAN DEUSEN. (Boston: Little, Brown and Company, 1947. xiv + 403 pages, illus., biblio., index. $4.00.)

Foreign commentators on the American scene, from Tocqueville to James Bryce and André Siegfried, have generally paid insufficient attention to the rôle of the "state boss," with his local cohorts. Seldom does he appear in the pages of the more learned treatises on political science; and then he is apt to be a shadowy figure lurking furtively in the background. Yet he should be in the limelight— the brighter the better—for so much of the structure and functioning of our political parties has depended upon his machinations, so many public policies have been but the final outcome of his equivocations, so large a measure of that which passes current as political philosophy has borne the stamp of his attempts to translate principles into convenient devices to obtain power. From the period of the Albany Regency to the days of Tom Platt and William Barnes, Jr., New York State has watched many of these political man-

agers trying to play a dictatorial part, in a peculiarly American way. Few, perhaps, have been more adroit than Thurlow Weed in making minor successes in local battles contribute to the triumph of grand strategy on a national scale.

In Professor Van Deusen's perceptive and spirited portrayal, Mr. Weed comes alive, in full stature as the "wizard of the lobby," a commanding figure in a state and country where the business of politics often could not be distinguished from the politics of business. His own career, however shaped by the temper of a rapidly expanding economy, influenced at countless points the direction and course of public policy. Merchants and bankers, railroad builders and real-estate operators, shipping magnates and stock brokers sought his help in legislative matters and, within the confines of a relatively elastic code of ethics, they were accommodated. In Albany and later in Washington, his mastery of the fine arts of coaxing and cajoling became proverbial, long before he reached that day when his nod to his followers was equivalent to command. He could and did block legislation which his clients opposed, or push through charters which they desired or secure the political appointments which would further their financial enterprises. "Lucifer of the lobby" his enemies might call him, but his power was never cloaked in arrogance and his battles were not always fought for personal gain.

For Weed the road to victory was long and full of turnings. It started in the second decade of the 19th century, when he was a young journeyman-printer in the frontier villages of central and western New York, progressed through many a journalistic bout and partisan squabble, and finally reached Albany and the editorial chair of the *Evening Journal*. Control of his party in the state came to him before he was forty-five; and it was solidly based on ability, perennially tested at the polls and on the hill above the Hudson. As an unhappy leader of the Anti-Masonic Party, as a stalwart organizer of the Whig Party, he learned how to win the confidence of county and town officeholders, how to make an impression on local political chieftains, how to establish lucrative contacts with business men in the larger cities, how to walk circumspectly in the company of rival candidates and, above all, how to seem always to follow public opinion, without ever missing the chance to influence important decisions.

These lessons became the tools of his craft, and he the skilled artisan. By their use he moved steadily into greater responsibilities. He helped make his dearest friend William H. Seward governor of New York; he stood firm against Henry Clay's nomination for President in 1840; he calculated nicely the availability of Zachary Taylor in 1848 and became the close companion of "Old Rough and Ready" while he occupied the White House. But Weed's greatest endeavor failed. He could not gain the Presidency for Seward in 1860; and he never recovered fully from

the searing effect of that grievous defeat. Lincoln sent him on a special mission to Europe early in the Civil War, when American relations with the British and French governments were dangerously tense. There he won the heart of the American minister to England, Charles Francis Adams; and Yankee and Yorker worked well together to block British aid to the Confederacy.

Never a doctrinaire humanitarian, Weed as a young man was eager to right the wrongs which came within his view. During the 'thirties and 'forties he attacked imprisonment for debt, the inequitable militia system, and infringements on personal liberty; he championed the newly arrived immigrant and the long-suffering tenant farmer; he denounced the institution of Negro slavery and property restrictions on the suffrage. But, as the years brought him prestige, they also made him complacent. Though he was as active at sixty as in his youth, his zeal was now largely confined to the quest for political power and personal profit. Of the two, it seemed that the latter was more keenly desired. Only occasionally did he hesitate to use his political influence to increase his bank account (by the close of the Civil War he was a millionaire), and in the process he stooped to methods which his more scrupulous associates both in Albany and Washington would have scorned.

Professor Van Deusen is inclined to be charitable in these matters. He explains Weed's code of ethics as a product of the generation in which industrial America was feeling its first serious growing pains. Though this is true, it is scarcely a defense for a political leader who was "perfectly complaisant about taking pay for his services in legislative matters" and who associated himself in business deals with men of unsavory reputation. In the generally low standards of public service, Weed did very little to improve conditions. But, as Professor Van Deusen points out, he retained the confidence, even affection, of such associates as David Davis, John Bigelow, Hamilton Fish and, closest of all, William H. Seward.

When the sunset years came, Weed could find happiness among New Yorkers whom he had served well. His house on West 12th Street was close to the homes of his merchant friends, Robert B. Minturn and Moses H. Grinnell, and Winfield Scott lived only a few doors away. Life had many pleasant moments, among them the deep satisfaction over his election as a Resident Member of The New-York Historical Society.

No reader of Professor Van Deusen's study of Weed's motives and methods as a political boss will be disappointed. It is a story full of drama, set against the background of a rapidly changing economy which offered extraordinary opportunities to those who had the courage and foresight to take the risks. The details are all here, but so is the larger perspective.

Columbia University JOHN A. KROUT

Frederic Remington, Artist of the Old West. With a Bibliographical Check List of Remington Pictures and Books. By HAROLD MCCRACKEN. Introduction by JAMES CHILLMAN, JR., Director, Museum of Fine Arts of Houston, Texas. (Philadelphia and New York: J. B. Lippincott Company, 1947. 157 pages, 48 plates (32 in color), 33 illustrations and 11 decorations in text, quarto. $10.00.)

We have waited a long time for a life of the man whose vital paintings recorded the picturesque life of the vanished West, the artist whose cowboys, ranchers, soldiers, Indians, horses and cattle have been the joy of three generations of boys of all ages from seven to seventy. Now, at last, Mr. McCracken's attractive biography has appeared and we are very happy about it, for it is written by an experienced and graceful pen; it is based on the artist's own papers and the reminiscences of such old friends as his sister-in-law, Miss Emma L. Caten, his boyhood chum, the late John C. Howard, his college classmate, Mr. Poultney Bigelow, Owen Wister, Julian Ralph, President Theodore Roosevelt, and his many friends among the artists and writers of his day; and it appears in a handsome volume whose color plates are as fresh, vivid, and accurate as the original watercolors.

Frederic Remington's career as illustrator, painter, sculptor, and author got off to a slow start but when he died at the early age of forty-eight, he had crammed into twenty-three active years the amazing total of at least 2,739 drawings and paintings which were reproduced in the files of 41 different periodicals and 142 books. Eight of the books and scores of articles and stories were from his own pen. He also painted in oils and 25 of his sculptures were cast in bronze. One of his books appeared as a play on Broadway.

Remington is fortunate in his biographer, a man who knows the wild life of the West and North and whose active and sometimes perilous career has taken him over much of the country made famous in his hero's pictures. His personal collection of material on Remington includes many original drawings and letters of the artist and virtually all of the illustrations in books, portfolios, and magazines. From this collection and from other information secured from the Frederic Remington Art Memorial at Ogdensburg he added much to his knowledge. A leading authority on Remington's paintings and sculptures, he is familiar with the canvases and bronzes in public and private collections and has interviewed most of Remington's old friends. From the mass of material so accumulated, Mr. McCracken has written the authoritative and official life of Remington, a task made difficult because of the extreme modesty of his subject, who always frowned on interviews and popular biographers.

Not the least valuable part of the volume is the exhaustive bibliography

of Remington's published works which, printed in triple columns, fills 32 pages of text and records all of the original and later publications of the 2,739 paintings and illustrations and all of the writings of the artist who more than any other, recorded for us the romantic, dangerous, and thrilling life of the old West. This Society was fortunate in having the enthusiastic and generous aid of Mr. McCracken in bringing together the most comprehensive Remington exhibition ever held, to which he added a delightful lecture on his hero on the night of the members' preview. Remington is an ideal artist for our purpose, for we are interested in art as an illustration of history and no American artist has done more to preserve our history in pictorial form than Frederick Remington, Artist of the Old West.

The New-York Historical Society R. W. G. Vail

Moreau de St. Méry's American Journey 1793–1798. Translated and edited by Kenneth Roberts and Anna M. Roberts, with an introduction by Stewart L. Mims. (New York: Doubleday & Co., 1947. xxi + 394 pages, color-plate frontis., index. $5.00.)

This translation of a diary kept while in exile in the United States between 1793–1798 is the happy result of a meeting between its author, Moreau de St. Méry, a distinguished French creole of the 18th century and the distinguished historical novelist of our day, Kenneth Roberts. Mr. Roberts needs no introduction to the American reading public. For deepening our knowledge and appreciation of our historical background he deserves our generous praise; for making Moreau's diary available to the average reader he merits added applause, applause shared this time with Mrs. Roberts.

Moreau de St Méry's distinction, if less well known, is also real. Born in Martinique in 1750, he studied law in Paris, practised in Cap François, a leading French colonial port, and in 1784 returned to Paris to serve in the administration of the colonies, a post for which his legal experience and his years of research into the history and codes of the islands admirably fitted him. In the National Constituent Assembly he represented Martinique, but with the rise to power of the Jacobins his position became insecure and, narrowly escaping the guillotine, he set sail from Le Havre in November, 1793, on the brig *Sophie* of Portland. In the United States, Moreau soon set up as a bookseller and printer in Philadelphia, where his shop became a meeting place for the most distinguished of the French exiles seeking refuge from the excesses of the revolution in France and the West Indies.

The diary Moreau kept of his years of exile, found in the French colo-

nial archives by Mr. Stewart Mims, was edited by him and published by the Yale University Press in 1913 under the title: *Voyage aux États Unis d'Amérique 1793–1798*. It is a chronological account, interspersed with letters to and from friends such as La Rochefoucauld-Liancourt and Talleyrand, with whom Moreau shared the loneliness of exile, and with sections describing very carefully the cities in which he stayed: Norfolk, Wilmington, New York, Philadelphia. Scholarly, sensitive, keen, at home in Europe and the colonial world, Moreau was well fitted to comment on our nascent democracy. Widely observant, he described all sorts of things—climate, public conveyances, love of money, the opening of Congress, food costs, and the yellow-fever scourge—and the comments and evaluations going deeper than the day-by-day narrative are both significant and valuable. Moreau admired Washington, saw both patriotism and ambition in Hamilton, and wept over Genet's Jacobin antics. He criticized our inefficiency and carelessness; praised our generosity to the refugees; admired our religious tolerance and glimpsed our immense future. Reading him, we are reminded not only of the familiar details which go to build up the life of a given period but of themes we are prone to forget: of the significance of the West Indies in the 18th-century colonial scene, of the size and character of the French refugee colony, containing as it did statesmen, patriots, planters, businessmen, artisans, poor whites, and men with colored blood. And these themes explain how Mr. Roberts came to meet the French version of Moreau's diary during his research for *Lydia Bailey* and decided that it should be translated.

Translation is an art, no two translators agree completely, and one can take exception here. "I went to see Mr. Guerlain" would be a more exact translation than "I saw M. Guerlain" for *J'allai voir M. Guerlain,* and quite as good English. "Berths" or "bunks" seems less awkward for *Cabanes* than "bedplaces." Adet's disagreeable *domestique de l'intérieur de la maison* who kept people away was his house servant not his "home life." And fortunately for whoever has it, *petite vérole volante* is chicken pox, not "smallpox." But these are exceptions rather than the rule and the final result of the translation is clear and readable English, fairly close to the original and with much of its spirit. Those who know Moreau's *Voyage* will feel at home in the *American Journey*.

While the Roberts version of Moreau's diary is readable and pleasing, the Index is full and well organized, and the notes helpful, the present reviewer feels keenly the need for a more extended and critical preface. Moreau merits one and Mr. Roberts could write an excellent one. Fortunately Mr. Mims' brief biographical sketch reprinted from the French version gives some idea of Moreau's unusual achievements as a scholar and administrator, for Mr. Roberts' preface is narrowly personal. It stresses his difficulty in obtaining Moreau de St. Méry's *Description top-*

ographique, physique, civile, politique et historique de la partie française de l'isle Saint-Domingue . . ., his annoyance that neither this nor the *Voyage aux États-Unis . . .* had been translated, and the frightful ordeal of translating the latter. While one sympathizes with Mr. Roberts' difficulties, they are not surprising nor did they prove insuperable. For a work of this character more is in order. Surely some explanation of the nature of the manuscript (this is done in the French version addressed to a much narrower reading public), of the technique of translation which is fairly free, and of the wide range and variety of Moreau's comments on the American scene would enhance the value of this work for both the average reader and the scholar, and radically increase its significance in the realm of American letters.

But introduction or no introduction, *Moreau de St Méry's American Journey 1793–1798* should and will find a wide reading public, grateful to both Mr. and Mrs. Roberts. With Moreau, Philadelphians will visit Peale's Museum, the Philosophical Society, and the well-stocked markets of the "city of brothers." With him, New Yorkers will go down lower Broadway to Bowling Green, listen to the organ in Trinity Church, drink again from their famous "tea water pump," and perhaps even venture out to Brooklyn and Jamaica, a "pretty little town." And all historically minded Americans will enjoy seeing the interesting years of our early national life, which he shared with us, through the eyes of this sensitive and intelligent refugee.

Brooklyn College FRANCES S. CHILDS

The Presidents and the Press. By JAMES E. POLLARD. (New York: The Macmillan Co., 1947. xii + 849 pages plus index. $5.00.)

Here is a one-volume survey of the highly complex subject of the press relations of our Presidents from the day in 1773 when George Washington advertised some land for sale to the day 173 years later when Harry Truman announced the resignation of Secretary Wallace. It suffers from two obvious defects. First of all it is fundamentally a series of essays, President by President, and inevitably it displays the structural weakness inherent in this type of treatment. Secondly, each President is fully covered, not just as a White House occupant, but from his very first contacts with the press to his grave. Sometimes, as in the case of Theodore Roosevelt's Albany press conferences, this yields germane and rewarding background material. At others, it produces a series of chronological jolts as when you are unexpectedly thrown back, just after burying George Washington, to 1760 and John Adams' oft-explored pre-Revolutionary pamphleteering. At still other times it leads the author to include material

such as the purely personal advertisements Washington and others inserted in the press, for no apparent reasons other than to cover every aspect of a rather broad field, and perhaps to fill out some rather thin chapters.

Primarily because the field of press relations is relatively modern, the book gets off to a slow start. With Jackson, however, it suddenly comes to life, and from there on the story of White House relations has flesh and blood and good red meat: Old Hickory's skillful use of a government organ and the party press; Lincoln's extraordinary handling of the press, still on a personal basis; the initiation of the bona fide interview by Andrew Johnson, particularly during the impeachment trial, against the advice of friends and counsel; the daily press interviews given by President-elect Cleveland; the informal evening conferences with McKinley's secretary, Porter, which contained the germ of the true press conference used so successfully in the next administration; Wilson's scheduling of the semi-weekly press conference, Coolidge's "sumposia of silliness," the remarkable press conferences—998 of them—and the fireside chats staged by F.D.R.

It is a fascinating story. Over all, however, looms the unfortunate fact that almost all of our Presidents have been unhappy—some of them very unhappy—in their relations with the press. This is attributable partly to partisan misrepresentation, misquotation, vituperation, and occasional violations of confidence from the unbridled pens of the Fenno's and Freneau's of all generations; partly to invasions of the privacy of the White House, particularly since the days of Cleveland. The first Roosevelt established the Ananias Club. The second Roosevelt flayed the "publishers" and kept on good terms with most of the working press. Cleveland and Hoover blamed the press in general. Taft refused to read the opposition press. Jefferson refused to contribute to the press by word or pen.

The author, himself a former newspaper man and now director of the School of Journalism at Ohio State University, presents the picture fairly and sympathetically. He quotes Wilson as saying, "We are trustees for what I venture to say is the greatest heritage that any nation ever had, the love of justice and righteousness and human liberty," and poses the record against this provocative ideal. The quarrels of our Presidents have been not with the function and rôle of the free press but with its methods.

State Historical Society of Wisconsin CLIFFORD L. LORD

Logbook for Grace. Whaling Brig Daisy, 1912–1913. By Robert Cushman Murphy, American Museum of Natural History. (New York: The Macmillan Company, 1947. x + 290 pages, illus. 8vo. $4.00.)

It is inevitable that this volume should be compared with Darwin's *Voyage of the Beagle* and Dana's *Two Years Before the Mast* since all three of them recorded the first great sea voyages of young men in their twenties. Each was a long voyage in a sailing ship to distant adventure seen with the young and enthusiastic eyes of an accurate observer to whom the adventure was new, strange, and thrilling. The two older volumes are classics of the sea and the third can stand on the same shelf without apology for, after reading all three in quick succession, this reviewer believes that Dr. Murphy's *Logbook* is a greater piece of literature than either of the others.

Logbook for Grace records the adventures of a young naturalist, just out of college and still more recently married, who sailed on one of the last of the oldtime New Bedford whalers on a whaling and sealing voyage to the Antarctic, where he recorded the bird life of the region and collected specimens for the American Museum of Natural History where he was later to become the chief of the bird department. His logbook, written for his bride, began on July 1, 1912, and lasted for a year during which he gathered the material for his two-volume treatise on *Oceanic Birds of South America* which appeared in 1936. The logbook is fascinating reading for, though its author did not perform the full duties of a member of the crew, he did pull an oar in a whaleboat on a "Nantucket sleighride" in the wake of a wounded whale and, on his return to the ship, wrote down the best account in our language of the harpooning, chase, and capture of a whale in the traditional manner of the old New England whalers before the advent of harpooning by cannon from motor-driven boats. Every detail of life on board the whaler in storm or calm is fascinatingly recorded. The reader comes to know each of the crew and every sea bird, fish, or mammal from Dominica to South Georgia Island and return, all recorded with a freshness, a vividness, and a rollicking sense of humor which could have been set down only by a young man who loved adventure, the sea, his natural history, and his far-away bride.

This volume has one advantage over the other two classics of the sea, for it is not only a great story of adventure before the mast but is also a tender and altogether delightful love story. Most love stories end with the wedding but this reverses the traditional sequence of events and loses nothing in the process. Those of us who are privileged to know the charming lady who was the inspiration of the adventure are indeed fortunate but, whether you know the hero and heroine of this great sea yarn or not, you will find it one of the most rewarding books you have read in many a day.

The New-York Historical Society R. W. G. Vail

Minor Knickerbockers. Representative Selections, with Introduction, Bibliography, and Notes. By KENDALL B. TAFT. [American Writers Series.] (New York: American Book Company, [1947]. cxlviii + 410 pages, index. $2.50.)

It is hard to realize that less than twenty-five years ago our knowledge of the lives and works of the early New York authors was confined, in the main, to a few major figures. Through their published writings and the efforts of their biographers, Irving, Cooper, Bryant, and, to some extent, Willis had attained to places of distinction in American literature. But except for one or two pathetic attempts to bring the Knickerbocker authors of this early period into focus, and to view them in terms of the spirit that animated their literary activities, the group as a whole had had no historian. With the coming of the 1930's, however, new biographical studies of some of these writers, based on fresh materials, began to appear. Professors Williams, Spiller, and McDowell added vastly to our knowledge of Irving, Cooper, and Bryant. But what was now needed for a fuller understanding of the group was an intensive examination of the minor authors. And in the 'thirties a number of these were also accorded full-length biographical and critical treatment. Books on Halleck, Drake, Paulding, and Hoffman furnished much additional detail to elucidate the literary trends and facets of thought characteristic of the Knickerbockers. Now in Professor Kendall Taft's new volume we have the first scholarly endeavor to integrate the literary product of these men, and to examine their economic and social backgrounds. It has also been foremost among the editor's aims to indicate the contribution of these writers to the larger stream of American thought and culture.

Dr. Taft's critical objectives have been achieved by two means: a closely documented introduction of approximately one hundred pages, to which detailed bibliographies have been added; and an anthology which includes representative selections from the works of the minor Knickerbockers. Some readers will doubtless regret that Irving, Cooper, and Bryant have necessarily been excluded from the anthology. Separate volumes in the same series, however, are devoted to each of these major authors, so that the loss is felt less acutely; and the introduction itself shows their relationships to the body of Knickerbocker literature.

The introduction, then, serves as a critical and scholarly synthesis of the writings of New Yorkers from 1800 to 1850. Dr. Taft tells a fascinating story of the literature of these men in relation to the life of a growing town. The cultural and intellectual activities of New York during the first four decades were encouraged in no small degree by the rapid physical and mercantile expansion of the city. Lacking the marked religious and moral ancestry of New England, New York had early developed a wholesome love of pleasure for its own sake which found its way into the works of many a local writer. Years elapsed before the hearty humor and irreverence for tradition which enlivened the pages of Irving's *Knickerbocker's History of New York* had wholly disap-

peared from the life and literature of the city. The theater had many devotees among the cultured. Numerous taverns, as well as Charles Wiley's bookshop, frequently served as the meeting-place of the intellectuals. The Bread and Cheese Club, founded by James Fenimore Cooper in 1822, had a roster which included the names of Verplanck, Anthony Bleecker, Halleck, and Sands. A portion of Dr. Taft's introduction, concerned with the "reading tastes" of the Knickerbockers, shows a rapid rise in the number of newspapers and magazines in the 'thirties and 'forties. Periodicals such as the *Mirror* and the *Knickerbocker* for years stimulated the creative ability of New Yorkers and furnished them with local media for the publication of their shorter compositions. Indeed, the magazines of the city also included an unusual number of reviews and literary criticisms which Dr. Taft, now for the first time, has analyzed and evaluated. Finally, our editor, who displays throughout a striking amount of assiduity and sound critical judgment, has provided each author with a brief appraisal of his output.

As we read the selections which form the body of the book, we are struck with the surprising number of items concerned, in varying degrees, with America. Naturally, New York City is amply represented. Much of the light, carefree humor which so distinguished the life of New York in the first two decades of the century is reflected in S. L. Mitchill's "The Magic Draught," William Irving's "Tea," and Anthony Bleecker's "Jungfrau Spaiger's Apostrophe to to Her Cat." Of a similar spirit, but now touched with satire, are the familiar "Croaker" poems of Drake and Halleck, poking fun at New York society, theater, and politics. Trading on the vogue of Byron's *Beppo* and the literary and social gossip which the city of 1819 afforded, Fitz-Greene Halleck penned his satire *Fanny*, recording the rise and fall of a *nouveau riche* family who had built a mansion on lower Broadway. About the same time, Gulian C. Verplanck was publishing in the *New York American* satires in verse, which, when collected, were entitled *The Bucktail Bards*. Aligning himself with the Anti-Clintonian Democrats of Tammany, Verplanck in these verses treated with ridicule and contempt Governor Clinton and his clique. Viewing the other side of the political picture, however, we should not forget Halleck's derision of the Bucktails in *Fanny:*

> *There's a barrel of porter at Tammany Hall,*
> *And the bucktails are swigging it all the night long.*

To a later period belong William Cox's "Biography of Jacob Hays," the pompous High Constable of New York; and Nathaniel P. Willis' poems which derived much of their charm from their local associations: "City Lyric," "The Pity of the Park Fountain," and "Unseen Spirits." Poe much admired both "Unseen Spirits" and Drake's "Bronx." Nor should we overlook three prose sketches, also of local interest. A selection from

Cornelius Mathews' *The Career of Puffer Hopkins* (again praised by Poe) presents a satirical picture of a book-auction shop on Chatham Street; while George P. Morris' "Little Frenchman and His Water Lots" must have opened the eyes of at least some New Yorkers for whom land speculators in 1836 were painting alluring pictures of property (under water!) on Long Island. Charles F. Hoffman's story "The Man in the Reservoir," significant for its descriptive detail, could hardly have failed to please those who were in the habit of visiting the Distributing Reservoir in the late 'forties.

But the sampling of Knickerbocker literature which Dr. Taft has given frequently looks beyond the local to subjects of national interest. Always an ardent apologist for his country, James K. Paulding in an essay draws a "portrait of Brother Jonathan" whom he compares with Jonathan's father, "that surly old mechanic, universally known by the name of John Bull." William Leggett's discourse on "The Morals of Politics" gives the very essence of Jacksonianism: the importance of reducing the power of the Federal Government, the abolition of a national bank, the advocacy of free trade. And in "The Character of Andrew Jackson" Leggett eloquently defends his political hero.

Soon after the establishment of the *Knickerbocker*, the editor declared that "the formation of a literature of our own—*a National American Literature*—is the dearest idol of our heart." Although some authors believed that America was yet too young to possess the rich body of legend and tradition needed by the man of letters, yet many a New York writer was willing to stake his reputation on what beauty of landscape and historical associations his native land could boast of. Drake wrote his charming fairy poem "The Culprit Fay," using as a setting the highlands of the Hudson; and his verses "To a Friend," addressed to Halleck, are in reality a plea for an *American* literature which relies on native scene and history. In his essay on "National Literature" Paulding observes that there is much in the early history of our nation and in the character of its settlers that calls for literary treatment. Paulding himself had earlier essayed the theme of the western pioneer in his not-too-successful epic *The Backwoodsman;* Woodworth later celebrated "The Hunters of Kentucky" in a rollicking ballad, long famous; and Charles F. Hoffman, after a visit to the West in 1824, wrote realistically of life and scenery in "old Kaintuck," a sketch incorporated in *A Winter in the West* (1835). Far more romantic is Sands' and Eastburn's *Yamoyden*, an Indian poem written under the influence of Scott; and Halleck's "Red Jacket," inspired by a portrait of the Tuscarora chief. Again essentially romantic in its appeal is Verplanck's rambling bit of historical fiction entitled "Gelyna. A Tale of Albany and Ticonderoga." It is surprising, however, considering the sentimentality of American writing before the Civil War, that New York authors should have escaped, to so great an

extent, this prevailing taint. Tempered by a lively humor which eschewed emotion for its own sake, Knickerbocker literature with unusual frequency looked at life as it is, and described that life in racy and vigorous terms.

This compact little book of 500 pages at last fills an important gap in the literary history of New York and of America.

New York University NELSON F. ADKINS

Still Life Painting in America. By WOLFGANG BORN. (New York: Oxford University Press, 1947. 164 pages. 135 plates, 1 colored. $7.50.)

So humble and so universal is the appeal of still-life painting that one wonders why a book on its development in America was not published long ago. Happily, this gap in the bibliography of our native art has now been filled by Dr. Born's well-illustrated volume recently published by Oxford University Press. The third in Oxford's series of books on various phases of American art—the first two being *American Primitive Painting* (1942) by Jean Lipman and *Great American Paintings from Smibert to Bellows* (1943) by John Walker and Macgill James (now in its second printing)—this attractively printed volume may well surpass its predecessors in popularity.

Still-life painting as a field for specialized research has now definitely been added to the former four categories: portrait, landscape, genre, and primitive painting. In preparing a pioneer work on this hitherto neglected phase of American art, Oxford Press wisely selected for its author one who was familiar with the history of still-life painting through the ages in Europe. Drawing freely upon this rich and varied background throughout his eight chapters, Dr. Born proceeds to trace the development of still-life painting as an art form beginning with the productions emanating from the various members of the Peale family at Philadelphia shortly after 1800 and extending down to the present day. The author groups his subjects under three main types: the "botanic-decorative," the *trompe l'oeil*, and 20th-century "precisionism." In the works of the Peales and their imitators he sees a reflection of the "botanic-decorative" style of the European fruit and flower painters of the day and he attributes to the Peales that "objectivity" which stamped American still-life painting throughout the remainder of the century. Later, he demonstrates how this objectivist tradition led during the second half of the century to the "heightened realism" of *trompe l'oeil* painters such as William M. Harnett, Goldsborough Bruff, Martin J. Heade, John F. Peto, J. Haberle, and Richard LaBarre Goodwin, and finally, to what Dr. Born terms the "precisionism" of 20th-century painters like Charles Demuth, Preston Dickinson, and Charles Sheeler. Beginning with the European background of these movements, the author shows how each

of his three categories in the hands of our early painters was developed along characteristically American lines, thus acquiring a native flavor of its own.

Instead of relegating the biographies of the artists under consideration to a separate biographical index, the author introduces us to each of the *dramatis personae* in the story of American still-life painting as he develops his theme. A few selected works are then analyzed so that the reader can see for himself how each artist fits into the picture as a whole. The impressive list of still-life painters assembled, many of whom are little-known, will hold considerable interest for any enthusiast for American art. Nor is variety lacking among the 135 still-life subjects illustrated, two of which come from the Society's own collection. Among this wide assortment of richly printed reproductions of every possible type of American still-life composition in large scale, there will be something to please everyone, no matter how specialized his taste may be.

While some readers will agree with the reviewer that the book would have gained considerable interest had a few examples of the remarkable still-life details which occur in 18th-century American portraits been included in preference to so many Harnetts, there are more fundamental defects which careful editing could have avoided. In view of the emphasis which is laid upon chronology in the text, for example, the dates of the paintings should have been included in the captions beneath each illustration in order to make it unnecessary for the reader constantly to refer back to the individual description for this information. A careful index—that indispensable part of any book—is totally lacking, thus making it difficult to locate Dr. Born's account of any particular artist. The height of editorial laxity is achieved in the reference *Notes* gathered together at the end of the last chapter, which are devoid of any apparent connection with the text. Since no reference numbers occur in the text itself, one must read these *Notes* virtually as a special chapter, turn back to the page and column involved, and in some cases count as much as 52 lines of text before it is possible to locate the statement referred to in the *Note!* Unfortunately, also, the many interesting accounts of still-life painting—both European and American—have been buried here and there in these *Notes* instead of gathered together in a general Bibliography.

Nevertheless, this is a provocative pioneer book which, it is safe to say, will bring to light hundreds of additional still-life pictures now quietly hanging, and quietly being enjoyed, in private homes throughout the 48 states. If it results in these paintings being more highly regarded, better understood, and more carefully preserved, it will have fulfilled an important purpose.

The New-York Historical Society DONALD A. SHELLEY

ACTIVITIES OF THE SOCIETY

HEADING the list of activities for the fall season at the Society is the election, at the October 21st meeting of the Board of Trustees, of Mr. Louis C. Wills to the Second Vice-Presidency made vacant by the death of Dr. Millard L. Robinson. Mr. Wills has been a member of the Board since 1939. At the same meeting Mr. Charles E. Dunlap was made a member of the Board, and General of the Armies Dwight D. Eisenhower and Dr. Nicholas Murray Butler were elected Honorary Members of the Society.

With the reopening of the Society's building on September 2d, the basement floor with its exhibition of 19th-century carriages and its Fire Department Gallery was opened once more to the public for the first time since June, 1942.

On October 7th a program marking the fiftieth year of the consolidation of Greater New York was held in our auditorium. The speakers were the Honorable Grover A. Whalen, representing Mayor O'Dwyer; the Honorable Peter A. Quinn, representing the President of the Borough of The Bronx; Mr. James A. Kelly, Deputy County Clerk and Historian of Kings County; the Honorable George McAneny, President of the American Scenic and Historic Preservation Society; and Dr. Fenwick Beekman, who presided. Following the program, the assemblage attended a private showing of the special exhibition, "Golden Anniversary of Greater New York," in Dexter Hall, which was opened to the public the next day and will continue on display to July 31st.

The following week, on October 14th, the Society was the recipient of the bell of the ferryboat *Elizabeth* which, after operating for forty-three years, was retired from service upon the closing of the West 23d Street Ferry. Attending the presentation ceremonies in the Society's Port of New York Gallery were Judge Walter P. Gardner, representing the Central Railroad of New Jersey, donor of the bell; Captain Earl Palmer, Vice-President of the Steamship Historical Society of America, through which the bell was presented; Dr. Fenwick Beekman, President of The New-York Historical Society; and George Nelson, one-time member of the *Elizabeth's* crew.

A special exhibition, assembling for the first time a representative collection of paintings and drawings by William Rickarby Miller (1818–1893), was opened to members on the afternoon of October 22d and to the public the following day. Comprising over fifty items, the show, which will continue through January 4th, includes a selection from the extensive collection recently presented by Mr. George A. Zabriskie.

Another display, pertaining to the work of Frederic Remington, was inaugurated on the evening of November 1st, when Mr. Harold Mc-

Cracken's illustrated talk entitled "Frederic Remington, Artist of the Old West," served as a delightful introduction to the exhibition, viewed by the entire audience in the main-floor galleries. A profusely illustrated biography of Remington written by Mr. McCracken [reviewed, p. 47] has just been published, copies of which are on sale at the Society's information desk.

A new selection of etchings of New York City from the James Boyd Collection, presented in memory of his wife, Agnes Gray Boyd, was installed in November in the third-floor corridor to remain on exhibition for six months.

On St. Nicholas' Eve, December 5th, Mr. and Mrs. George Richard Brown presented their program on "The Romance of Musical Boxes," with demonstrations on the platform of our auditorium for members and their friends. Following the program, music and a collation were enjoyed in Dexter Hall.

There has been a continuing demand for loan material from other institutions and organizations during the past months. Nine loans (some of several items each) were made during the fall season—pictorial displays for show windows of commercial institutions as well as more valuable three-dimensional objects and paintings to kindred museums and societies, including two documents to "The Freedom Train."

The traveling high-school exhibition circulated by the Society was displayed at William Howard Taft High School from September 16th to October 15th, at Samuel J. Tilden High School from October 15th to November 19th, at New Utrecht High School from November 19th to December 18th, and currently is installed at James Monroe High School, where it will remain until January 30th. A considerable number of requests from grade schools throughout the City for pictures relating to Greater New York at the time of its consolidation in 1898 has resulted in the compilation of a series of framed exhibits of City views which are being lent to all schools desiring them.

Programs for high-school students continued to be held on Saturday mornings in the Society's auditorium. History programs on "Life in Colonial America" consisting of illustrated talks by Mr. Wall, gallery visits, and appropriate motion pictures were presented on October 18th and November 8th. The School Art League scheduled the following series of talks for high-school art students:

October 11: "Up Pops Your Past," by Mr. Carlson

October 25: "Good Design Sells," by Mr. Ben Nash

November 1: "Facts First, Mr. Commercial Artist," by Mr Carlson

November 15: "American Painters," by Mr. Shelley

November 22: "Fountain Pens to Locomotives: Good Design," by Mr. Raymond Lowey

December 13: "That Special Something," by Mr. John Robert Powers

A considerable number of elementary-school classes have also visited the Society during school hours, many of which—through advance appointments—were given illustrated talks on subjects pertaining to their studies.

In coöperation with Columbia University, Mr. Vail, Director of the Society, is conducting a graduate course in "Resources and Methods of Historical Societies," held weekly in the Society's building during the winter session of the University.

Two members of the staff participated in radio programs during the fall season. On October 21st, at 10 A.M. over Station WNYC, Mr. Carlson was interviewed by Mrs. Becky Reyher on her weekly program, "City Fun with Children." Mrs. Bella C. Landauer, honorary curator of the Society's Business and Professional Collection, appeared on Station WNEW at 9 P.M. on November 7th as a guest expert on the collector's program, "What's It Worth?"

Visiting organizations made liberal use of the Society's facilities during the fall season. On October 28th, the Museum Group of the Special Libraries Association with Miss Barck as chairman held a meeting at the Society during which Mr. Vail welcomed the group and summarized the collections and activities of the Society. A meeting of the American Laboratory Assistants of New York City's High Schools was held in the auditorium on November 8th, a general tour of the museum was arranged for the New York Enthusiasts on November 15th, and on November 25th the Society of American Historians held their annual meeting here. A class from Hunter College studying "Museum Methods" visited the Society on December 4th and were conducted through the special exhibition on "The Golden Anniversary of New York." December 11th witnessed a meeting of the League of Women Voters.

Mr. Carlson officiated as Secretary of the Geography and Map Group of the New York Chapter of the Special Libraries Association on November 6th when the group held their fall meeting at the New York Public Library. He was recently elected national secretary of the association. Under the leadership of Miss Barck, the Museum Group again met on December 3d at Fraunces Tavern. Mr. Wall spoke at meetings of the Quaker Hill Historical Society, Pawling, New York, on September 18th and of the Stamford Historical Society on December 4th. On September 6th Mr. Shelley was elected to the Board of Directors of the Pennsylvania German Folklore Society at a meeting held near Reading. Mr. Shelley also contributed an article on "American Painting in Irving's

Day" to the special "Sunnyside Edition" of the *American Collector* for October. The November issue of the *American Collector* contained another article by Mr. Shelley on the William R. Miller collection of paintings and drawings currently featured at the Society. Miss Scoon contributed articles to the *American Collector* on phases of the Society's collections for the July issue, which featured an account of our Recent Accessions exhibition, and for the September issue, which discussed our collection of historical textiles. Miss Marting contributed to the July issue of *Proceedings of the New Jersey Historical Society* an article on "Arent Schuyler and His Copper Mine," based in part on the manuscript holdings of this Society.

The New-York Historical Society's gold medal "For Achievement in History" was awarded to Mr. Harry T. Peters at his home on Monday, December 8th, in recognition of his contributions to the field of graphic arts. The medal, which has been bestowed on only four previous occasions since it was designed, was presented to Mr. Peters by Dr. Beekman, President of the Society, during a quiet and informal ceremony, attended also by Mr. Vail. A more extended account of the award will be published in the April 1948 issue of the *Quarterly*.

On December 17th Mr. Irving S. Olds, a trustee of this Society and chairman of the board of directors of United States Steel Corporation, was elected a fellow of the Yale Corporation. Mr. Olds is a graduate of Yale University, 1907.

A memorial plaque to John Lloyd Stephens (1805–1852) was unveiled in the New York City Marble Cemetery, 2d Street between First and Second Avenues, on Thursday afternoon, October 9, 1947. This Society was one of twenty-two contributors to the fund which made it possible to mark Stephens' burial place—for the first time—ninety-five years after his death. Miss Barck, the Librarian, attended the dedication ceremonies. The plaque, executed by John Howard Benson in (Monson, Maine) slate, reads: "Beneath this vault lie buried the remains of John Lloyd Stephens, 1805–1852, traveler & author, pioneer in the study of the Mayan civilization of Central America, projector & builder of the Panama Railroad." At the top is cut a Mayan glyph after a sketch made by Stephens' collaborator, the English artist, Frederick Catherwood.

The regular series of Sunday afternoon programs of organ music with Mr. Harold Nutzhorn at the console began on October 5th and will continue throughout the winter and spring seasons.

Among the coming events at the Society during the first quarter of the New Year will be an evening, on January 13th, devoted to oldtime motion pictures, borrowed for the occasion from the Museum of Modern Art, and a private showing for members and guests of a special exhibition on early American quilts on the evening of February 3rd. Accompanying the exhibition opening will be a lecture on the same subject by Mrs. Florence Peto, a prominent collector and author.

RECENT ACCESSIONS

DOWER chest, dated 1804, probably made by Johann Rank, Jonestown, Dauphin County, Pennsylvania; watercolor painting of the *Virginia Constitutional Convention of 1829–30* by George Catlin, 1830, with the original pen-and-ink key identifying all the persons present; pen-and-ink sketch of a *Man Smoking*, 1834, and pencil portrait of a *Young Man*, 1841, both by William S. Mount; oil sketch of a *Romantic Landscape*, 1827, and pen-and-ink *Tree Sketch from Nature*, by Thomas Cole; watercolor of *Windsor Castle* by J. F. Kensett; two oil paintings of *Thomas Cole's First Studio at Catskill, New York*, by J. M. Falconer; watercolor of *Ballston Spring* by Baroness Hyde de Neuville, 1807; and the mahogany work-desk, tools, manuscripts, and memorabilia of John Ramage (*c.* 1748-1802), early New York miniature-painter. *Gift of an anonymous donor.*

Alabaster bust of Jenny Lind (1820–1887) by S. Joseph. *Gift of Mrs. G. C. Beach.*

Watercolor of the *Block House at West Point* by Archibald Robertson. *Gift of the Beekman Family Association.*

Manuscript map of the estate of Abraham K. Beekman, October 1808; etching of Gerard Beekman; photograph of James H. Beekman; 2 photographs of Trinity Church and 4 of The Cloisters taken by the donor in 1931, and 16 volumes of *The Art Journal*, London, 1856–74. *Gift of Dr. Fenwick Beekman.*

Dress uniform worn by the late Lieutenant General Robert Lee Bullard. *Gift of Mrs. Robert Lee Bullard.*

Sofa and two side chairs made *c.* 1846–7 for the home of the donor's grandfather, John Howard Abeel, on the corner of Second Avenue and 8th Street. *Gift of Mr. Abeel Canda.*

Autograph letter of DeWitt Clinton, 1794; appointment signed by him as Governor of New York, 1821, and two other Clinton manuscripts. *Gift of Mr. Charles Kenneth Clinton.*

Oil portrait of the Honorable Caleb Smith Woodhull (1792–1866), Mayor of New York City, 1849–50, and grandfather of the donor, painted by Charles Wesley Jarvis. *Gift of Mr. Leslie A. Davis.*

Oil painting of *The Scythe Grinder* by Francis W. Edmonds, 1856; oil painting of *The Apostle's Oak* by George Harvey, and seven watercolor paintings of American landscape subjects by Harvey, as follows: *A Broken Axletree (Thornville, Ohio); Grist Mill on the Fredericktown Railroad, Maryland; The Outlet of Cayuga and Seneca Lakes, N. Y.; Jersey City from New York City; Kaatskill Landing and Mountains from the East Bank of the Hudson; Portland Pier, Lake Erie*, and *Houses on a Tobacco Plantation, Virginia. Gift of Mr. Charles E. Dunlap.*

Embury of New York (1946), a genealogy by the donor. *Gift of Mr. Aymar Embury II.*

Bronze cast of an original sketch of Albert Gallatin (1761–1849), ninth president of The New-York Historical Society, by James Earl Fraser. *Gift of Mr. R. Horace Gallatin.*

Early 19th-century spice-grinder. *Gift of Mr. Forrest C. Haring.*

Original drawing of Major Samuel Ringgold by David McNeely Stauffer with 73 lithographs (43 by Currier or Currier and Ives) and 82 engravings (inlaid on 44 sheets), all of officers and engagements of the Mexican War. *Gift of Mrs. Charlotte Havemeyer.*

Plaster life-mask of Mrs. George Osgood Holyoke (Jane Wildes Blake) (1839–1910), mother of the donor, taken by John Rogers at New York *c.* 1862. *Gift of Miss Marian Holyoke.*

Bronze statue of a *Rooster* by Katherine W. Lane; oil painting of *Mr. Hyde Driving His Coach* by Théobald Chartran (1849–1907); 48 medals, including bronze and silver Indian awards during the Presidencies of James Monroe and John Quincy Adams; 2 Staffordshire platters: one made by Thomas Mayer *c.* 1829 with the arms of the State of North Carolina and the other by A. Shaw, *c.* 1850, with a view of the Texian [Texan] Campaign; also, 2 World War I plates, with victory inscriptions, made in France. *Gift of Mr. James Hazen Hyde.*

Pastel portrait of the Hon. Clarence Lexow by Booth; gavel presented to Mrs. Clarence Lexow as a memento of her husband, Clarence Lexow, for service while Chairman of the Special Senate Committee of the New York Legislature appointed in 1894 to investigate the police and other departments of New York City; *Report* (Albany: 1895) and large group photograph of the Committee; silver medal given Clarence Lexow by the American Scenic and Historic Preservation Society. *Gift of Mr. Morton Lexow, son of Clarence Lexow.*

Miniatures of Miss Cornelia Tappan Clinton (1774–1810), daughter of George Clinton and Cornelia Tappan and later Mrs. Edmond Charles Genet and great-grandmother of the donor, by an unidentified artist; of Henry James Genet, son of Citizen Edmond Charles and Cornelia Genet and grandfather of the donor, by Henry Inman, and of Simon Fraser, husband of Maria Barclay and great-grandfather of the donor, by an unidentified artist. *Gift of Miss Catherine R. B. Mackie.*

Twelve photographs showing interior views of the William C. Whitney house, Fifth Avenue and 68th Street, taken in 1901. *Gift of Mr. Frank M. Miller.*

Collection of 19th-century parasols and fans. *Gift of Mrs. Arthur Modry.*

Name board and bell from the ferryboat *Elizabeth. Gift of the New Jersey Central Railroad.*

Two original drawings of New York City scenes and six illustrations

of historic New York events from *Harper's Weekly*, 1892–9, all drawn by the donor. *Gift of Mr. Victor Perard.*

Eighteenth-century flintlock musket found in 1946 during excavation for the Brooklyn-Battery tunnel. *Gift of Captain Herbert Perham.*

Daguerreotype of a Reed family group, *c.* 1850, with list of persons shown. *Gift of Mr. William E. Reed.*

Pair of early 19th-century Wedgwood vases. *Gift of Mrs. Roswell Skeel, Jr.*

Nineteenth-century child's cart. *Gift of Mr. H. Armour Smith, Director, Hudson River Museum, Yonkers, New York.*

The Reginald Pelham Bolton collection of Revolutionary War relics uncovered in forts and camp sites on Washington Heights. *Gift of the Washington Headquarters Association, Jumel Mansion, New York City.*

Collection of 114 drawings, woodcuts, engravings, watercolors, and oil paintings by William R. Miller (1818–1893), and a color reproduction of a new portrait of Tadeusz Kosciuszko by Boleslaw Jan Czedekowski. *Gift of Mr. George A. Zabriskie.*

KEEP US IN MIND

IF YOUR library is overcrowded and you've been wondering to whom you can give the weeded-out volumes where they'll do the most good, keep us in mind.

The New-York Historical Society's interests embrace books on current affairs, biography, travel, historical novels, historical picture books, and old material of ephemeral interest, such as New York directories and social registers, as well as all histories of general or local American interest.

The library will welcome donations.